THE HIGH SCHOOL MUSIC READER

BY JOHN W. TUFTS AND H. E. HOLT.

ADAPTED FOR USE IN CANADIAN SCHOOLS

BY

S. H. PRESTON.

TORONTO:
CANADA PUBLISHING COMPANY
(LIMITED).
1885.

#1276

MT945

M1994
T914

UNIVERSITY LIBRARY SYSTEM
The University of WESTERN ONTARIO

DATE DUE
LIBRARY MATERIALS ARE SUBJECT TO RECALL

~~MAR 2 0 1995~~

LIBRARIES

THE UNIVERSITY OF WESTERN ONTARIO

LONDON CANADA

LS-60135

Class M1994
T914

THE HIGH SCHOOL MUSIC READER

BY

JOHN W. TUFTS

AND

H. E. HOLT.

ADAPTED FOR USE IN CANADIAN SCHOOLS

— BY —

S. H. PRESTON.

TORONTO:
CANADA PUBLISHING COMPANY
(LIMITED).

1885.

67158

Entered according to Act of the Parliament of Canada, in the Office of
the Minister of Agriculture, in the year 1884, by the
MINISTER OF EDUCATION FOR ONTARIO.

INTRODUCTORY.

In the Public School Music Reader the singers became familiar with the staff, the G clef; whole, half, quarter, eighth notes, and their equivalent rests. They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ time. The Keys of C, G, D, A, E, F, B flat, E flat, and A flat were used.

In the High School Music Reader the same Keys are made use of, other measures are brought in for practice, the F clef is introduced, and many songs and exercises are written in two and three parts.

Although the Public School Reader is intended more particularly for young children, it may be used with all classes beginning the study, irrespective of grade. This will be the most thorough course, but the limited time devoted to music in higher grades may make it impossible for the teacher to carry out the primary course in detail, and also give his class sufficient practice in the important work of the High School Reader. Should this be the case, a few preliminary lessons only need be given, summarizing the matter of the Public School Reader, before taking up the study of the High School Reader.

The figures placed at the beginning of each song have reference to the metronome, a convenient and inexpensive form of which has been prepared for teachers' use. This instrument may be used when rigid movement is desired, but it is not a necessity for the schoolroom.

The following instructions to teachers are continued from the Public School Reader ;—

n
ti
o
el

fo
vo
be
vo
ca
to
so
bea
slo
wit
it n
mea
I

T
and
P
T
P
T
Tä,

MANUAL.

In the songs and exercises used to this point, only one note was given to each beat or part. Thus, in two-four time a quarter note represented one part, no other note of less value being used; and, in three-eight time, an eighth note represented one part.

Ex. 3 gives the first example of

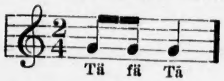
DIVIDED BEATS.

In the course the beat is divided into two, three, or four parts. Further subdivisions are made in florid vocal solos and instrumental compositions, but it will not be necessary to consider them here.

In teaching these divisions and subdivisions, the same vowels are retained, with additional consonants to indicate the half and quarter beat. If there are two sounds to the beat, the second one is distinguished by the consonant f, thus: Tä, fä, Tā, fā, Tō, fō, or Tē, fē.

The teacher should here introduce two sounds to the beat by saying Tä, fä, Tā, the second beat without division, explaining the division of the first by comparison with it. This should be carefully practised, repeating it many times; after which she should name it a two-part measure, with two eighth notes and one quarter note.

Its representation may be made as follows: —



Teacher. Give me a measure with two eighth notes and one quarter note.

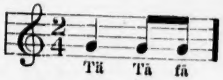
Pupils. Tä, fä, Tā.

Teacher. Give two measures.

Pupils. Tä, fä, Tā | Tä, fä, Tā.

The second beat should now be divided; for instance, Tä, Tā, fā.

Let the class repeat this several times, the teacher then giving a name, saying, "This is a two-part measure, with a quarter and two eighth notes." It is then written upon the board: —



DICTATION EXERCISE.

Teacher. Give a measure of two eighths and a quarter note.

Pupils. Tä, fä, Tā.

Teacher. Give a measure of a quarter note and two eighths.

Pupils. Tä, Tā, fā.

Teacher. Give two measures, the first with two eighths and a quarter note, the second with a quarter and two eighth notes.

Pupils. Tä, fä, Tā | Tä, Tā, fā.

Teacher. Give two measures, the first with a quarter and two eighth notes, the second with two eighth notes and one quarter note.

Pupils. Tä, Tā, fā | Tä, fä, Tā.

Teacher. Give a measure of four eighth notes.

Pupils. Tä, fä, Tā, fā.

Teacher. Give two measures.

Pupils. Tä, fä, Tā, fā | Tä, fä, Tā, fā.

Exs. 1 to 9 may be sung after this practice.

Ex. 10 contains a dotted quarter note.

Prepare the class as follows: —

Teacher. Give a measure with a quarter note and two eighth notes.

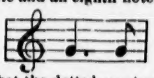
Pupils. Tä, Tā, fā.

Teacher. Give a measure with a quarter and an eighth note tied, and an eighth note.

PUPILS. Tä-ā-fā.

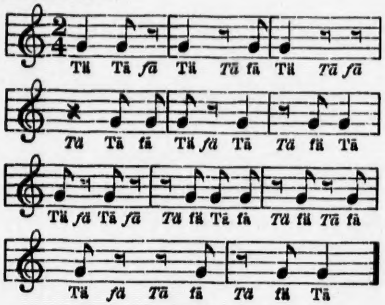
The pupils, having learned in the First Reader that the tie prolongs the first note for the value of both, should be able to apply the same rule to this new example, and give the correct answer.

The teacher should then write a measure containing a dotted quarter note and an eighth note, thus: —



telling the class that the dotted quarter takes the place of the quarter and eighth united by the tie. This should be succeeded by a dictation exercise preparatory to singing Ex. 10.

An important exercise should now follow — the substitution of a rest for any of the notes of the preceding combinations; as, —



Exs. 15 to 18 may then be practised.

Exs. 19 to 59 in $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, and $\frac{4}{4}$ time will be readily understood after preliminary dictation exercises.

Ex. 60 gives the first example of

SIX-PART MEASURE.

The teacher begins by giving the syllables Tä, Tā, Tē, Tō, Tā, Tē, the accents being upon Tä and Tō, as in four-part measure, making, as before, the Tā the stronger. Let the class, as in the other forms, practise this many times, until the "swing" is felt. It will be noticed that this is simply a compound of two three-part measures, the second being indicated by Tō, which indicates the secondary accent. After this experience, gained from the other forms, all this is easily learned, and usually much enjoyed by the singers.

The following dictation exercise will show its introduction and use: —

TEACHER. Give me a six-part measure.

PUPILS. Tä, Tā, Tē, Tō, Tā, Tē.

TEACHER. Give me two such measures.

PUPILS. Tä, Tā, Tē, Tō, Tā, Tē | Tä, Tā, Tē, Tō, Tā, Tē.

TEACHER. Give me a measure with a quarter, an eighth, a quarter, and an eighth note.

PUPILS. Tä-ā, Tē, Tō-ā, Tē.

TEACHER. Give me a measure with each half in one sound.

PUPILS. Tä-ā-ē, Tō-ā-ē.

TEACHER. Give me a measure all in one sound.

PUPILS. Tä-ā-ē-ō-ā-ē.

CHROMATIC SOUNDS.

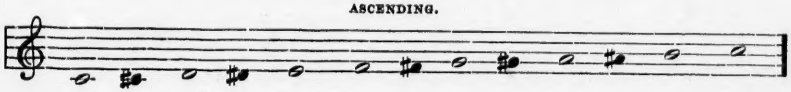
Thus far the exercises used have contained the sounds of the natural or major scale only.

After these eight sounds have been thoroughly established in the minds of the pupils, the next step is to begin the practice of the five intermediate or chromatic sounds. These are found between one and two, two and three, four and five, five and six, and six and seven of the major scale.

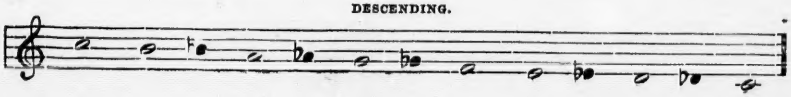
In the ascending scale they are called sharp-one, sharp-two, sharp-four, sharp-five, and sharp-six; and, in the descending scale, flat-seven, flat-six, flat-five, flat-three, and flat-two.

Representation as applied to the scale of C: —

ASCENDING.



DESCENDING.



The eight sounds of the major scale and the five intermediate sounds, together form the chromatic scale. Nothing will be gained, however, by teaching it as a whole at this stage.

The chromatic tones should be introduced gradually. Their first use is in modulation from one key to another, and the nearest keys are produced by the sharp-four and flat-seven. It will therefore be well to begin with these. In teaching the first, the teacher should sing the tones, and the pupils follow with an imitation, repeating the sounds until they are well established in the mind. Each sound must then be named.

DICTATION EXERCISE.

Sing the following: —

One, two, three, four, five, sharp-four; five, four, three, two, one.

If the class is at work in the key of C, let them consider five as one of G, and sing the following: —

1, 7, 6, 5, 6, 7, 1.

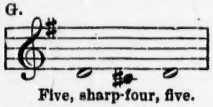
1. 2, 3, 2, 1, 7, 1.

When the pupils can sing sharp-four by approaching it from five, the sounds one, two, three, sharp-four, five, should be taken consecutively, and afterwards in skips.

Song No. 3, "Go Onward," may then be studied.

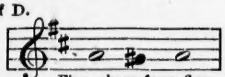
The teacher should next accustom the pupils to the representation of sharp-four in other keys; as, —

Key of G.



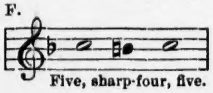
Five, sharp-four, five.

Key of D.



Five, sharp-four, five.

Key of F.



Five, sharp-four, five.

NOTE. — The terms "sharp" and "flat" are here used for want of a better and equally short word having the same significance. It is to be regretted that none can be found, and that the terms "sharp" and "flat" are obliged at times to do double duty. In their application there is little or no difficulty; although, in some of the keys, a sharp is expressed by a natural or double sharp, and a flat by a natural or double flat. Let it be remembered that these chromatic tones must be fixed in their conception as relative mental objects, as are the sounds of the major scale when studied upon the diagram.

In Ex. 119 another chromatic note, flat-seven, appears. It should be treated in the same manner as sharp-four, — sung, imitated, and named.

DICTATION EXERCISE.

TEACHER. Sing. One, two, three, four, five, and six.
Sing. Six, flat-seven, six.
Sing. Four, five, six, flat-seven, six, seven, eight.
Sing. Eight, flat-seven, six, five, four.

Let four be one in the scale of F, and sing, —

1, 2, 3, 4, 5, 4, 3, 2, 1.
1, 3, 5, 4, 3, 2, 1.

Let F now be four in C, and sing, —

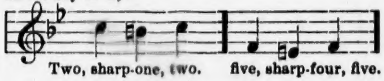
4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

In this way, modulation is practically illustrated.

The other chromatic sounds are to be learned in the order in which they are required, the same plan being followed as for sharp-four and flat-seven.

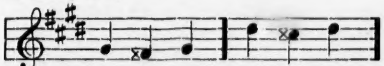
The teacher will readily see and apply what has been said in the *note* with reference to the use of the word "sharp," representing, when a written exercise is required, a ♮ for a ♯, and a × for a ♯. In the descending chromatic tones use a ♮ for a ♭, and a ♭♭ for a ♭. The following will illustrate this: —

In the key of B♭.



Two, sharp-one, two. five, sharp-four, five.

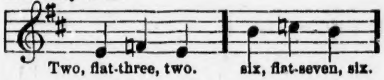
In the key of E.



Three, sharp-two, three. seven, sharp-six, seven.

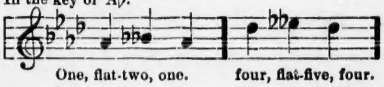
DESCENDING CHROMATIC SOUNDS.

In the key of D.



Two, flat-three, two. six, flat-seven, six.

In the key of A♭.



One, flat-two, one. four, flat-five, four.

When the five chromatic sounds have been learned separately, the scale may be practised as a whole.

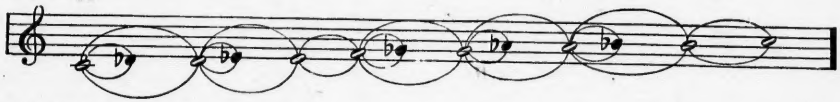
The following formulas will be found especially useful. The practice is made by following the circles. When this exercise has been introduced, it must not be lost sight of, but followed out by a daily dictation exercise. The teacher's motto should be, "One thing at a time; but, once taught, never laid aside or forgotten."

The first illustration may be made by the teacher giving the division Tä, zä, fä, nä, Tä. This is then named a two-part measure, with four sixteenths and one quarter note, and is represented, —

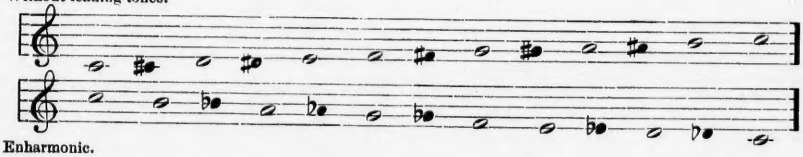
DIAGRAMS FOR THE PRACTICE OF THE CHROMATIC SCALE.

Ascending.

Descending.



Without leading tones.



Enharmonic.

A conception of three equal sounds in a beat, called a triplet (as in Ex. 117), is easily established by using the consonants T, r, and l with the proper vowel. Thus, in two-part measure this would be Tä, rä, lä, Tā, rā, lā.

Let the pupil imitate this many times.

TEACHER. Give a two-part measure, each beat being a triplet.

PUPILS. Tä, rä, lä, Tā, rā, lā.

TEACHER. Give a three-part measure in the same way.

PUPILS. Tä, rä, lä, Tā, rā, lā, Tē, rē, lē.

TEACHER. Give a similar four-part measure.

PUPILS. Tä, rä, lä, Tā, rā, lā, Tō, rō, lō, Tē, rē, lē.

FOUR SOUNDS IN THE BEAT.

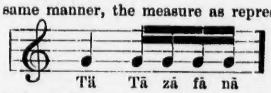
Four sounds in the beat are indicated by the consonants T, z, f, n; as, Tä, zä, fä, nä, Tā, zā, fā, nā, Tō, zō, fō, nō, Tē, zē, fē, nē.

DICTATION EXERCISE.

TEACHER. Give me a two-part measure with four sixteenths and one quarter note.

PUPILS. Tä, zä, fä, nä, Tä.

In the same manner, the measure as represented by



and practised as before.

TEACHER. Give me a measure with one quarter and four sixteenth notes.

PUPILS. Tä, Tā, zā, fā, na.

TEACHER. Give me two two-part measures, the first with four sixteenths and one quarter note, the second with one quarter and four sixteenth notes.

PUPILS. Tä, zä, fä, nä, Tä | Tä, Tā, zā, fā, nā.

TEACHER. Give a measure with eight sixteenth notes.
PUPILS. Tä, zä, fä, nä, Tä, zä, fä, nä.

Other combinations can be made, using the different varieties, from a whole to a sixteenth note.

The teacher describes the measures when the pupils are able to see mentally their representation upon the staff.

Let every new form of measure be repeated, so that the singers may become sure of the time by comparison.

EXERCISES IN TWO-PART MEASURE.

TEACHER. Give me one quarter and two eighth notes, — two measures.
PUPILS. Tä, Tā, fā | Tä, Tā, fā.
TEACHER. Two eighths and a quarter note.
PUPILS. Tä, fä, Tā | Tä, fä, Tā.
TEACHER. Four eighths.
PUPILS. Tä, fä, Tā, fā | Tä, fä, Tā, fā.
TEACHER. Four sixteenths and a quarter note.
PUPILS. Tä, zä, fä, nä, Tā | Tä, zä, fä, nä, Tā.
TEACHER. A quarter and four sixteenth notes.
PUPILS. Tä, Tā, zā, fā, nā | Tä, Tā, zā, fā, nā.
TEACHER. Four sixteenths and two eighth notes.
PUPILS. Tä, zä, fä, nä, Tā, fā | Tä, zä, fä, nä, Tā, fā.
TEACHER. Two eighths and four sixteenth notes.
PUPILS. Tä, fä, Tā, zā, fā, nā | Tä, fä, Tā, zā, fā, nā.

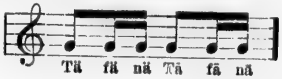
It must also be remembered that a rest can be substituted for any of these sounds, whether whole beats or subdivisions. In uniting any of the subdivisions of measure or beat, the initial consonant is omitted; the united vowels or vowel being continued during the real value.

EXERCISES IN RESTS.

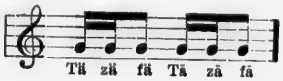
TEACHER. Give a quarter note, an eighth note, and an eighth-note rest.
PUPILS. Tä, Tā, *fā* | Tä, Tā, *fā*.
TEACHER. A quarter note, an eighth-note rest, and an eighth note.
PUPILS. Tä, *Tā*, fā.
TEACHER. A quarter-note rest and two eighth notes.
PUPILS. *Tä*, Tā, fā.
TEACHER. A dotted quarter note and an eighth note.
PUPILS. Tä-ā, fā | Tä-ā, fā.
TEACHER. A measure beginning with Tā.
PUPILS. Tā | Tä.
TEACHER. A measure beginning with fā.
PUPILS. fā | Tä, Tā.
TEACHER. The same beginning with fā, the last being an eighth-note rest.
PUPILS. fā | Tä, *Tā*.

Many such examples having been sung with simple combinations, the more complicated forms should be practised.

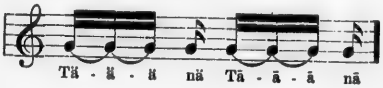
TEACHER. Give a measure with an eighth, two sixteenths, an eighth, and two sixteenth notes.



PUPILS. Tä, fä, nä, Tā, fā, nā.
TEACHER. Two sixteenths, an eighth, two sixteenths, and an eighth note.



PUPILS. Tä, zä, fä, Tā, zā, fā.
TEACHER. A measure with eight sixteenths.
PUPILS. Tä, zä, fä, nä, Tā, zā, fā, nā.
TEACHER. Tie the first three sixteenths in each beat, and to each add the other sixteenth.
PUPILS. Tä-ä-ä-nä, Tā-ā-ā-nā.
This may be represented thus: —



This is also a dotted eighth, a sixteenth, a dotted eighth, and a sixteenth note.
TEACHER. Sing the preceding.
PUPILS. Tä-ä-ä-nä, Tā-ā-ā-nā.
This is its representation: —

The same illustrations should also be applied in three and four part measure.

TEACHER. Give a three-part measure, each beat having four sixteenths.
PUPILS. Tä, zä, fä, nä, Tā, zā, fā, nā, Tē, zē, fē, nē.
TEACHER. A measure, each beat having an eighth and two sixteenths.
PUPILS. Tä, fä, nä, Tā, fā, nā, Tē, fē, nē.
TEACHER. A measure, each beat having a dotted eighth and a sixteenth note.
PUPILS. Tä-ä-ä, nä, Tā-ā-ā-nā, Tē-ē-ē, nē.

The last is represented thus: —

Teacher. Give a four-part measure, each beat having a dotted eighth and a sixteenth note.

Pupils. Tä-ä-ä, nä, Tä-ä-ä, nä, Tō-ō-ō-nō, Tē-ē-ē, nē.

In Ex. 173 and others, will be found numerous examples for practice.

All the different kinds of time used in the Second Reader having been referred to, the many variations of these forms will not be considered as in order, as they occur in the succeeding exercises, but may be found in the "Recapitulation," pp. 13 to 20.

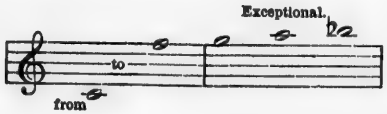
For two-part singing, beginning with Ex. 241, the class should be divided, one-half singing the Alto part written on the lower staff, and the others singing the Soprano. In the first exercises the notes are all within such an easy compass that the parts may be allotted without any particular selection of voices.

The permanent division of the singers for the high and low parts will require much discrimination by the teacher.

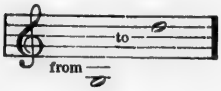
The quality and compass of every voice should be ascertained by individual examination, and the decision based on the result.

The quality of a Soprano voice is usually soft and light, while the Contralto produces a fuller and stronger tone, particularly in the lower notes.

The compass of the Soprano is generally



while the Contralto ranges



Exceptional voices may be found which are so weak as not to show any marked quality, or so deficient as to be restricted in compass to less than the limit mentioned.

In singing the scale from C on the added line below to C on the third space, a child's voice (or an adult female voice) will naturally produce two series of sounds of a different character; the lower sounds being sung with that action of the vocal organs known as the Chest Register (so called because the sound appears to come from the chest), while the upper notes are sung in the Medium Register, the sound apparently coming from the throat and back part of the mouth. In singing from C on the third space to G above the staff, the Head Register is used for the higher notes, the sensation being as if the sound originated in the back part of the head.

The proper blending of these registers can only be accomplished by careful individual instruction; but many wrong uses of the voice may be corrected and avoided in class by the enforcement of the simple rule, that pupils must sing *easily* and *softly*.

The Chest tone should not be used higher than E on the first line, or the Medium higher than E on the fourth space. The change from one register to another will occur naturally if the rule is followed.

For three-part singing (Ex. 351), only the lowest voices should be assigned the lowest (Alto) part. The middle part is called the Second Soprano, to distinguish it from the upper part.

The same care must be taken with each part as in the preceding studies for a single voice. The union of the three will present many new and interesting effects. The teacher should be especially careful to obtain pure intonation, and a balance of parts as far as is possible. Accuracy in time and tune must be gained by practising each melody separately, and then singing them in different partial combinations, such as, —

Alto and middle;

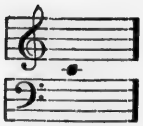
Alto and upper;

Middle and upper; and, lastly, all in combination. *Always begin practice with the lowest part, whether the composition is a duet or trio.*

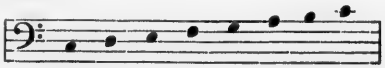
Children's voices (whether boys or girls) are fundamentally similar, and require similar treatment. The division of classes for singing may be made without regard to sex, although it may sometimes prove more convenient to assign the lowest part to boys only.

When a youth is approaching manhood, his voice undergoes the process of "changing" At this time the practice of singing should be suspended altogether.

The vocal organs enlarge so much that the sounds produced after the change are one octave lower than before. A new representation is required, for which the F clef is used. This should be introduced by a short dictation exercise. The teacher, having drawn the following



on the blackboard, asks the pupils to sing the scale of C, points to the note on the ledger line, saying, "We will now call this eight: sing seven." After seven has been sung, the note is written below c, and the other sounds are similarly treated until the scale is written in full, thus: —



The pupils then sing as the teacher points to the notes, the pitch of each note being asked for and given after the sound is sung.

After a few minutes' practice, those whose voices have changed will be ready to sing the Bass part in the examples, beginning with Ex. 438. The other scales should be practised as on Chart 33, or written on the blackboard in both ways; thus, —

EXPRESSION.

After good habits of singing have been formed, and a clear, soft tone acquired, the pupils should have sufficient practice in shading to enable them to give any song expressively.

The scale should first be practised with *crescendo* and *diminuendo;* as, —

Easy songs, with which the pupils have already become familiar, should follow.

Marks of expression are intentionally omitted from the books and charts, as it is hoped the songs and words will afford the necessary suggestions for expression. Good taste, with reference to the sentiment indicated by the words, must be the guide.

MUSICAL TERMS.

A short Dictionary of the most familiar Italian words used in ordinary music will be found at the end of the Second Reader.

THE SCALE.

Too much importance cannot be attached to daily practice on the scale from the Modulator, and the nine different staff positions.

THE CHARTS.

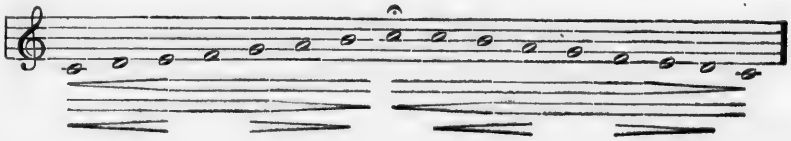
The exercises and songs are similar, and may be used in conjunction with the Second Reader, or independently. After a careful study of the Manual and Reader, the teacher will understand the work of the Charts.

FREEDOM IN THINKING SOUNDS.

In order that pupils should not become cramped in their efforts to think sounds, they must, at an early stage, be taught to sing without the "memory-helping syllables." It is not intended by this that they should be laid aside altogether; for they are valuable in elementary instruction, if employed within certain limits.

If, on the other hand, they are improperly used, they become a stumbling-block and hinderance to their progression. Hardly any question pertaining to sight-singing has caused so much discussion, or upon which there is such a diversity of opinion, as that of the use of syllables. Shall we have a "*fixed do*," a "*movable do*" or "*no do at all?*"

All of these methods of using or not using these syllables have their objections. The position here maintained is, that all music is written upon the basis of tone-relation,



that all instruments are tuned upon it, and that singing must be taught upon that principle; and, consequently, that any thing which prevents the mind from grasping an idea of this relation of sounds, and gaining a clear conception of them, should be avoided. The "*fixed do*" is certainly an obstacle; and, on the other hand, to use the syllables as names of the sounds, and to practise singing with them as such until the singer finds it difficult to think or give the sound unless he also thinks and sings the syllable, is narrowing in its effects, and prevents that freedom in thinking which every singer should have. This would also be the result in *singing* habitually any thing as *names* of the sounds. The syllables should be used with the names, but must not be allowed to take their place in thinking sounds. The syllables are of value only as they present a small but (unfortunately) meaningless variety of vowels and consonants. They should be discarded for some series of more varied and practical value, in which the utterance should bring into use systematically the mechanical as well as the vocal powers of speech.

There seems to be little reason for retaining the haphazard selection of syllables from an old Latin hymn. All that can be said in favor of the well-known order is, that their use is better than none; for the continuous use of any single vowel would hardly fail to be of injury to the voice, if only from the monotony of action and shape.

It being impracticable at this time to introduce a new series for those that have so long been used, the class should, when sufficiently advanced, discard the do, re, mi, etc., and substitute therefor the syllables lä, lā, lō, or lē.

TIME NAMES.

EXPLANATION OF THEIR USE AND APPLICATION.

Two-part measures, which are indicated by the figures $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, etc., have the syllables Tä (the ä having the sound of a in far), and Tā (the ā having the sound of a in fate).

In speaking, the consonant T should be given in a sharp and incisive manner, but not loudly.

Three-part measures which are indicated by the figures $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, have the syllables Tä, Tā, Tē, the ē being given as e in mete.

In four-part measure there is introduced the syllable Tō (ō as in note) the object being to draw attention to the second accent of the measure.

Four-part measure is indicated by the figures $\frac{4}{2}$, $\frac{4}{4}$. The fraction $\frac{4}{4}$ is here used in preference to the common sign C, as it follows the usual method of giving the form, and is a more significant and intelligent direction to the singer.

The secondary accent of measures is too often forgotten or ignored; indeed, it seems almost unrecognized.

It is, however, an important feature in rhythmical forms, and should be strictly observed. The necessity for this will be seen by a careful study of all double combinations.

Six-part measures, indicated by the fractions $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$, etc., receive the Time-names Tä, Tā, Tē, Tō, Tā, Tē. The order and application will be easily understood.

Nine and twelve-part measures are so seldom used in class work that their introduction seem hardly necessary. When such measures are found the study of simple forms will be a clear guide, as the subject of accents has received ample illustration.

When a triplet (three even sounds upon a beat) is used, the syllables Tä, rä, lä — Tā, rā, lā, Tō, rō, lō, or Tē, rē, lē.

In the junction of two or more beats, the T is omitted after the first, the the vowel only being changed without break.

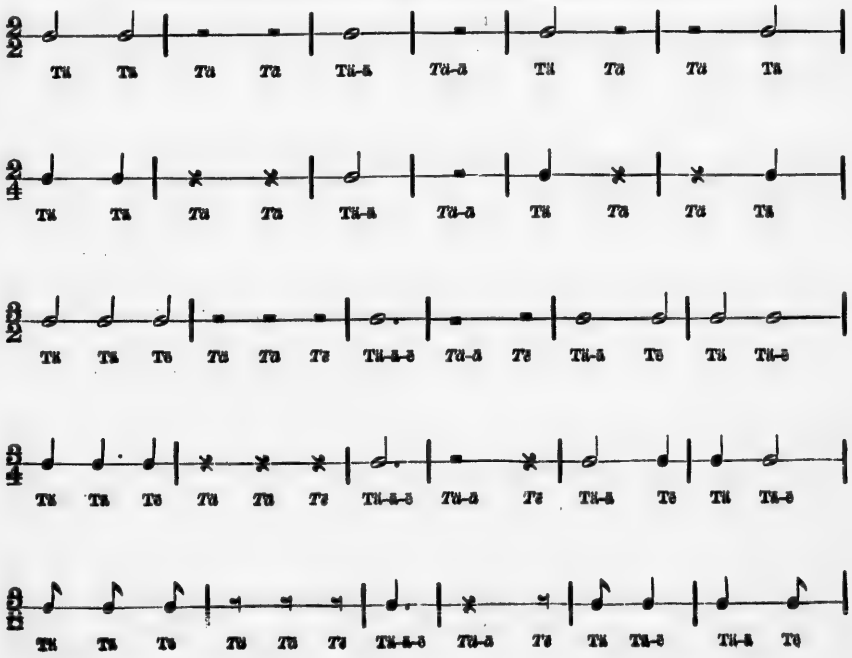
In the division of a count or beat into two equal parts the articulation is made by using the same vowel with the prefixed consonant f in the second half, as Tä, fä, Tā, fā, Tō, fō, Tē, fē.

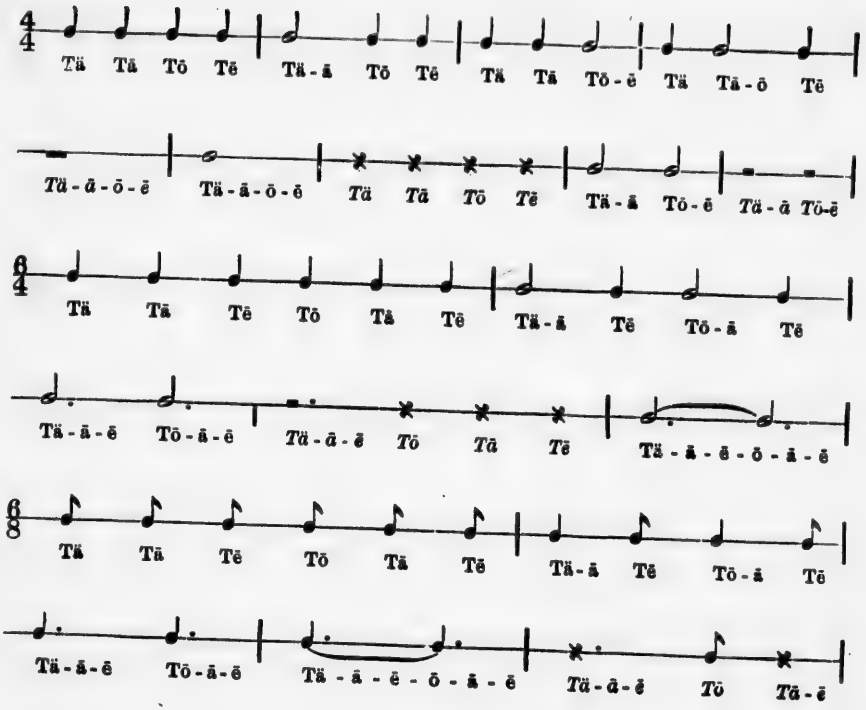
When the beat is subdivided into four parts, the second and fourth parts have the prefixed consonants z and n, as Tä, zä, fä, nä, Tā, zā, fā, nā, Tō, zō, fō, nō, Tē, zē, fē, nē.

It will be noticed that, in the division of a count, capitals are used only at the beginning, and in this way the portion of the measure is easily recognized.

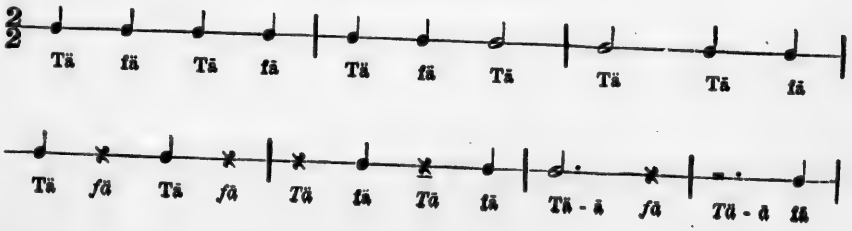
Rests are indicated by the same names as the notes for which they stand, printed in italics, in which cases the syllables are spoken in soft, distinct *whispers*.

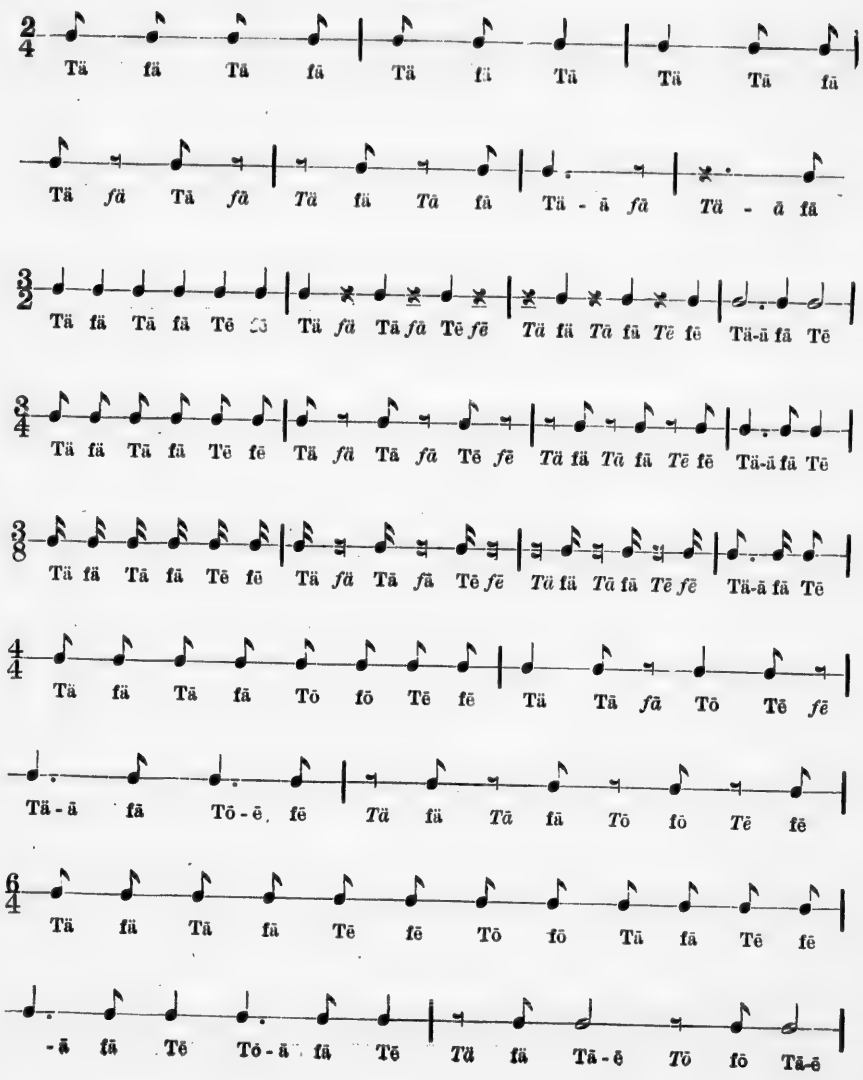
ILLUSTRATION OF THE TIME-NAMES IN NOTES.

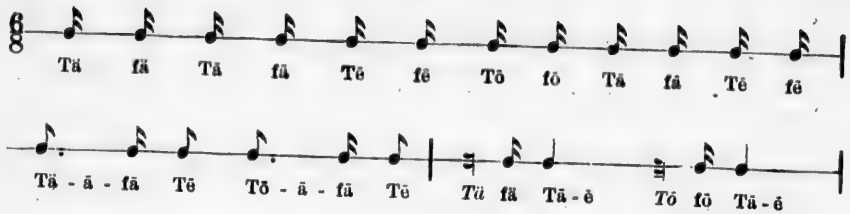




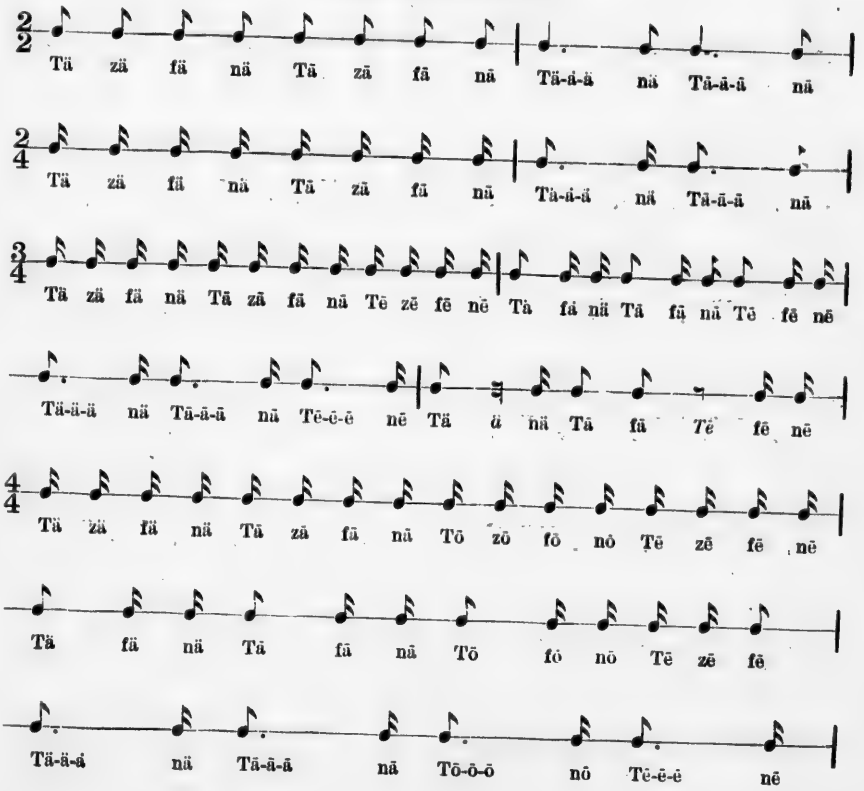
DIVISION OF THE BEAT.

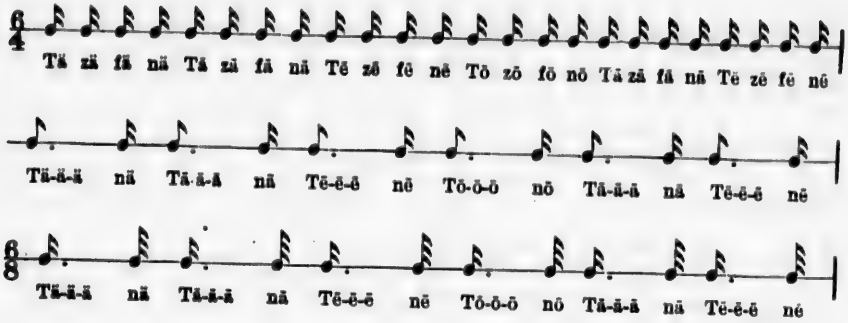



2/4
Tä fä Tä fä Tä fä Tä Tä Tä fä
Tä fä Tä fä Tä fä Tä fä Tä - ä fä Tä - ä fä
3/2
Tä fä Tä fä Tē fē Tä fä Tä fä Tē fē Tä fä Tä fä Tē fē Tä-ä fä Tē
3/4
Tä fä Tä fä Tē fē Tä fä Tä fä Tē fē Tä fä Tä fä Tē fē Tä-ä fä Tē
3/8
Tä fä Tä fä Tē fē Tä fä Tä fä Tē fē Tä fä Tä fä Tē fē Tä-ä fä Tē
4/4
Tä fä Tä fä Tō fō Tē fē Tä Tä fä Tō Tē fē
Tä - ä fä Tō - ē fē Tä fä Tä fä Tō fō Tē fē
6/4
Tä fä Tä fä Tē fē Tō fō Tä fä Tē fē
- ä fä Tē Tō - ä fä Tē Tä fä Tä - ē Tō fō Tä-ē

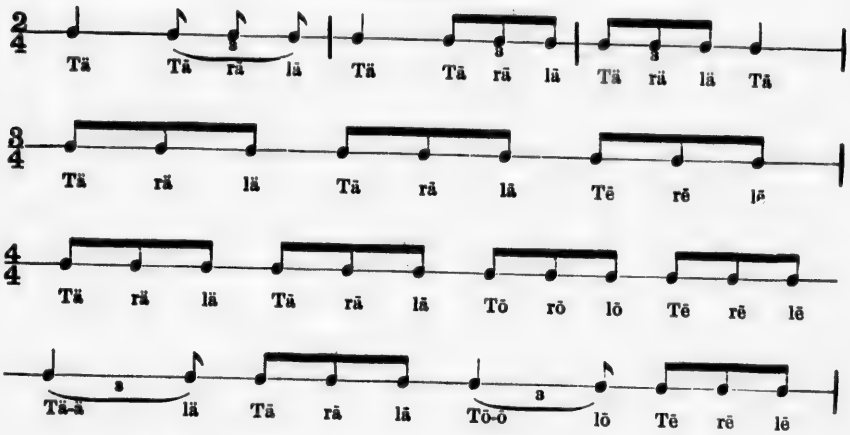


OTHER SUB-DIVISIONS.





TRIPLETS.



It will be seen from the introduction of triplets on each beat of the $\frac{3}{4}$ and $\frac{4}{4}$ measures that we have in reality $\frac{9}{8}$ and $\frac{12}{8}$ measures.

Very little use is made of the last two in music for chorus or part singing, and they will hardly be found in the Course.

The movement is generally quick, and the syllables Tä, rä, lä, etc., may be substituted and used to advantage on account of greater ease in the utterance, should it be necessary to make a study of these forms.

ACCENT.

The following tables are prepared to show the relative weight of tone upon the different regular beats of the measure.

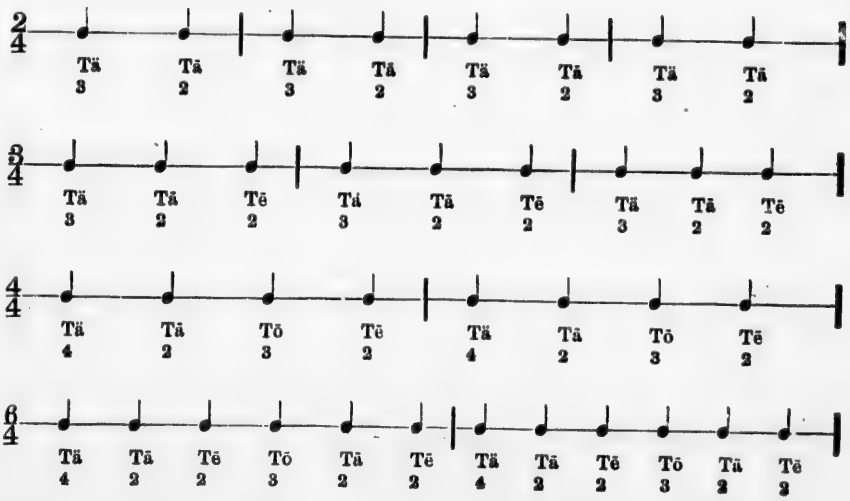
No attempt is made to show the smaller sub-divisions, they being practically innumerable.

The composer may introduce other and stranger varieties of expressive force, but these tables will give an idea of the accent to be produced in the ordinary forms of the measure.

The Time-names are retained, and the figures placed below them indicate approximately the comparative weight of accent to be employed.

In the second table some of the frequent interruptions or disturbances called syncopations are shown, by the introduction of ties. In such cases the first note under the tie has the added force of the next note or notes.

The lower figures show the results. By a careful practice of such measures, both regular and irregular, a feeling for accent, as introduced in ordinary vocal music, may be awakened and enforced. This practice is intended only for the more advanced singers in the Second Reader: —



SYNCOPATIONS.

2/4

Tä Tä - - ä Tä - - ä Tä - - ä Tä
3 2 3 2 3 2 3 2
3 3 3
3 5 . . . . . 5 . . . . . 5 2

3/4

Tä Tä Tē - ä Tä Tē - ä Tä - ē Tä Tä - ē
3 2 2 3 2 2 3 2 2 3 2 2
3 3 3 2
3 2 5 . . . . 2 5 . . . . 4 . . . . 3 4 . . .

4/4

Tä Tä Tō Tē - - - ä Tä Tō Tē - -
4 2 3 2 4 2 3 2
4 4
4 2 3 6 . . . . . 2 3 6

ä Tä - - ō Tē - - ä Tä - - ō Tē
4 2 3 2 4 2 3 2
3 4 3
. . . 5 . . . . . 6 . . . . . 5 2

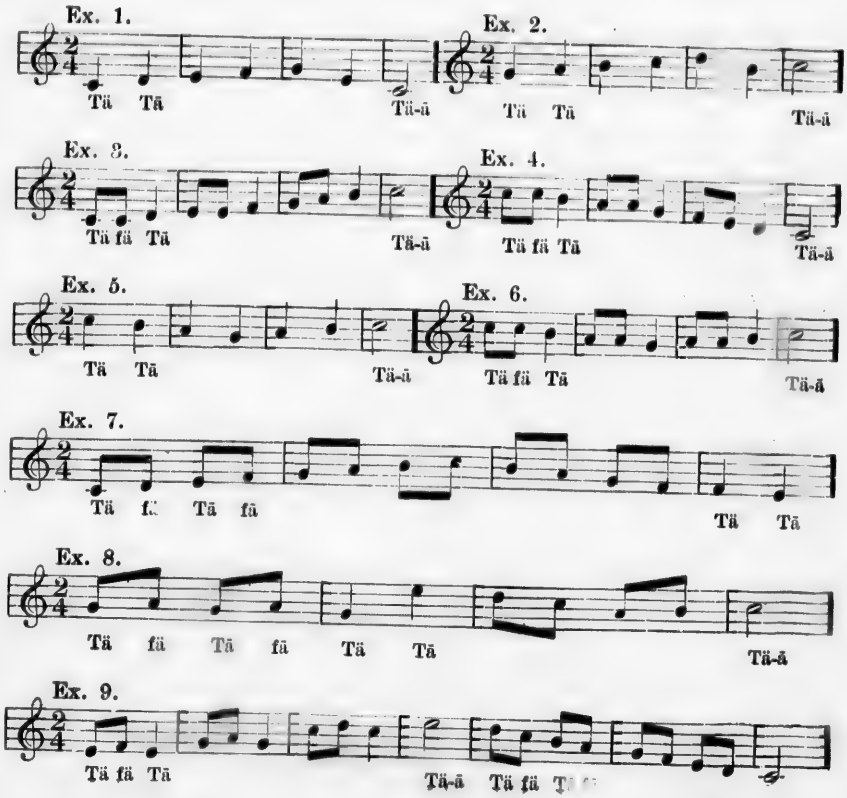
6/4

Tä Tä - ē Tō Tä - ē Tä Tä - e Tō Tä Tē
4 2 2 3 2 2 4 2 2 3 2 2
2 2 4
4 4 . . . . 3 4 . . . . 4 4 . . . 3 2 6

ä Tä Tē - ō Tä Tē - ō Tä Tē - ō Tä Tē
4 2 2 3 2 4 2 2 3 2 2
3 3
. . . 2 5 . . . . 2 6 . . . . 2 5 . . . . 2 2

THE

HIGH SCHOOL MUSIC READER.



Ex. 10.

Tä fä Tä fä Tä-ä fä Tä-ä

Ex. 11.

Tä fä Tä fä

Tä Tä Tä-ä Tä *Tä*

Ex. 12.

Tä Tä fä Tä fä Tä Tä fä Tä fä Tä-ä

Ex. 13.

Tä Tä fä

Tä-ä

Ex. 14.

Tä Tä fä Tä-ä

Ex. 15.

fä Tä fä Tä fä Tä-ä fä Tä *Tä* fä Tä-ä

Tä-ä-ä *Tä*

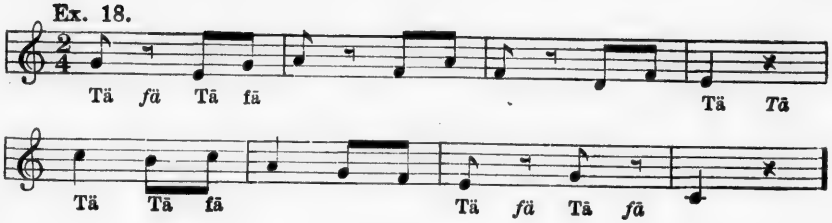
Ex. 16.

Tä fä Tä fä Tä *Tä* *Tä* fä Tä fä Tä-ä

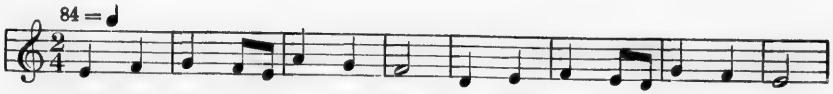
Ex. 17.

Tä *fä* Tä *fä* Tä fä Tä Tä Tä fä Tä Tä

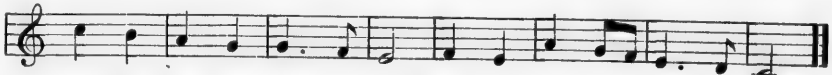
Ex. 18.



NO. 1. MORNING HYMN.

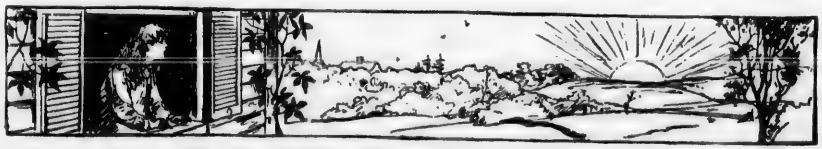


1. Now the shades of night are gone; Now the morn - ing light is come;
2. Fill our souls with heaven-ly light, Ban - ish doubt and clear our sight;
3. Keep our haugh - ty pas - sions bound; Save us from our foes a - round;
4. When our work of life is past, Oh, re - ceive us then at last;



Lord, may we be thine to - day; Drive the shades of sin a - way.
In thy ser - vice, Lord, to - day, May we la - bor, watch and pray.
Go - ing out and com - ing in, Keep us safe from ev - ery sin.
Night and sin will be no more, When we reach the heaven - ly shore.

EPISCOPAL COLL.



Ex. 19.

Tä Tā Tä-ā

Ex. 20.

Tā Tä Tā Tä-ā Tä

Ex. 21.

Tā Tä Tā Tä-ā-ä

Ex. 22.

Tä fä Tā Tä Tā Tä-ā

Ex. 23.

Tä fä Tā

Tä Tā fā Tä-ā

Ex. 24.

Tä fä Tā fā Tä Tā Tä-ā

Ex. 25.

Tä fä Tā fā Tä Tā Tä-ā

Ex. 26.

Tä-ā fā Tä-ā Tä *Tā*

Ex. 27.

fā Tä fä Tā fā Tä *Tā*

Ex. 28.

Tä Tā Tē Tä-ā *Tē*

Ex. 29.

Tä Tā Tē Tä-ā *Tē*

Ex. 30.

Tä-ā Tē Tā Tā Tē

Ex. 31.

Tä-ā *Tē* Tä-ā Tē Tā Tā Tē Tä-ā *Tē*

Ex. 32.

Tä Tā-ē Tā Tā Tē Tä-ā *Tē*

Ex. 33.

Tā Tā Tē-ä Tā Tē

Ex. 34.

Tä Tā Tē Tä-ā *Tē* Tä fā Tā Tē Tā Tā Tē Tä-ā *Tē*

Ex. 35.

Tā Tā fā Tē Tä-ā *Tē*

Ex. 36.

Tā Tā Tē fē Tā fā Tā *Tē*

Tā Tā Tē fē Tä-ā *Tē*

Ex. 37.

Tā fā Tā Tē Tā Tā fā Tē Tā Tā Tē fē Tä-ā *Tē*

Ex. 38.

Tā fā Tā fā Tē fē Tä-ā *Tē*

Ex. 39.

Tä-ā fā Tē Tā Tā *Tē* Tā Tā Tē Tā Tā-ē fē Tä-ā *Tē*

Ex. 40.

Tē fē Tā-ā fā Tē Tā-ā Tē fē Tā-ā *Tē*

Ex. 41.

Tē fē Tā Tā-ē fē

Tā Tā Tē Tā-ā

Ex. 42.

Tā Tā-ē fē Tā-ā *Tē*

Ex. 43.

Tā-ā fā Tē Tā Tā-ē fē Tā Tā Tē Tā-ā *Tē*

Ex. 44.

Tā Tā Tē

Tā-ā *Tē*

Ex. 45.

Tē Tā Tā Tē-ā Tā Tē Tā Tā Tē Tā-ā *Tē*

Ex. 46.

Tā Tā Tē Tā-ā Tē Tā-ā *Tē*

Ex. 47.

Tā Tā Tē

Tā-ā *Tē*

Ex. 48.

Tē Tā Tā Tē Tā-ā Tē

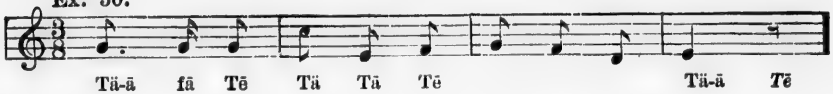
Tā *Tā* Tē

Tā Tā-ē fē Tā *Tā*

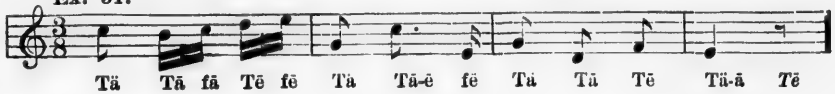
Ex. 49.

Tā fā Tā fā Tē fē Tā-ā Tē Tā Tā Tē Tā Tā *Tē*

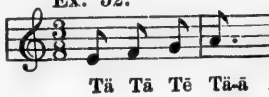
Ex. 50.



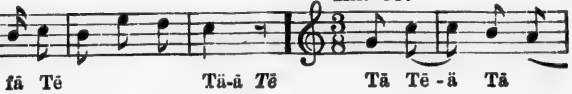
Ex. 51.



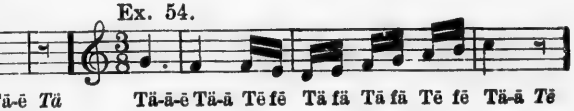
Ex. 52.



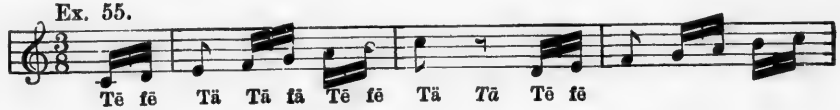
Ex. 53.

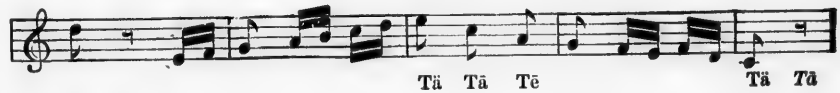


Ex. 54.

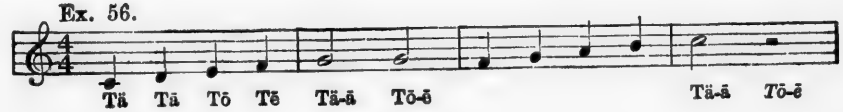


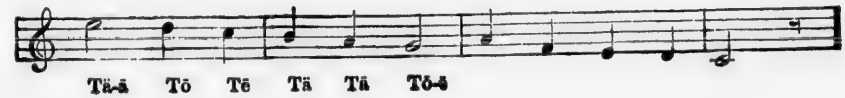
Ex. 55.



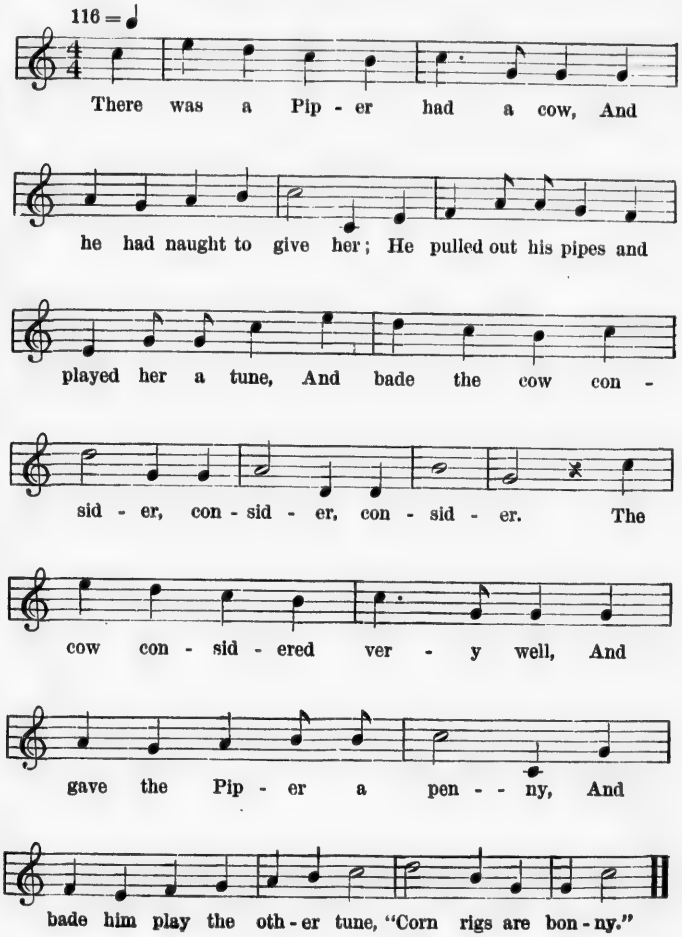


Ex. 56.



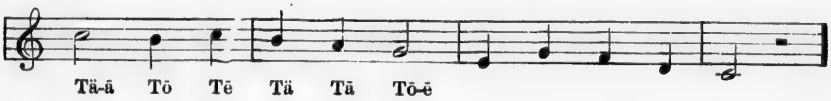


No. 2. There was a Piper.

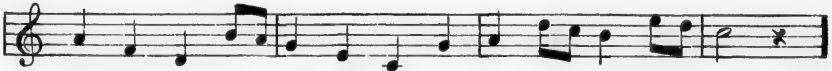


Mother Goose.

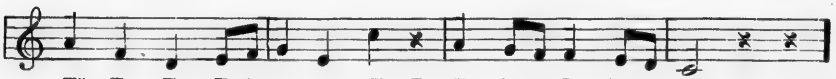
Ex. 57.



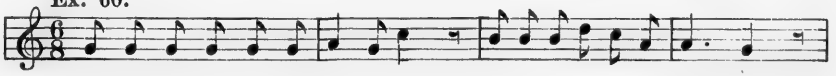
Ex. 58.



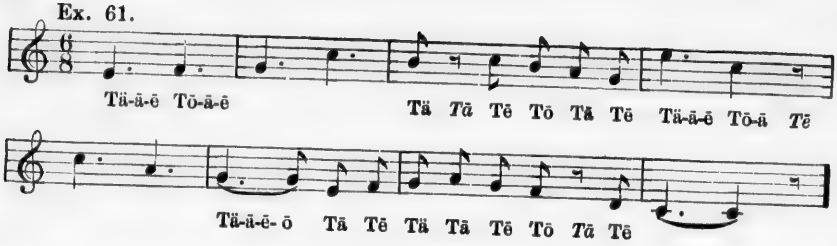
Ex. 59.



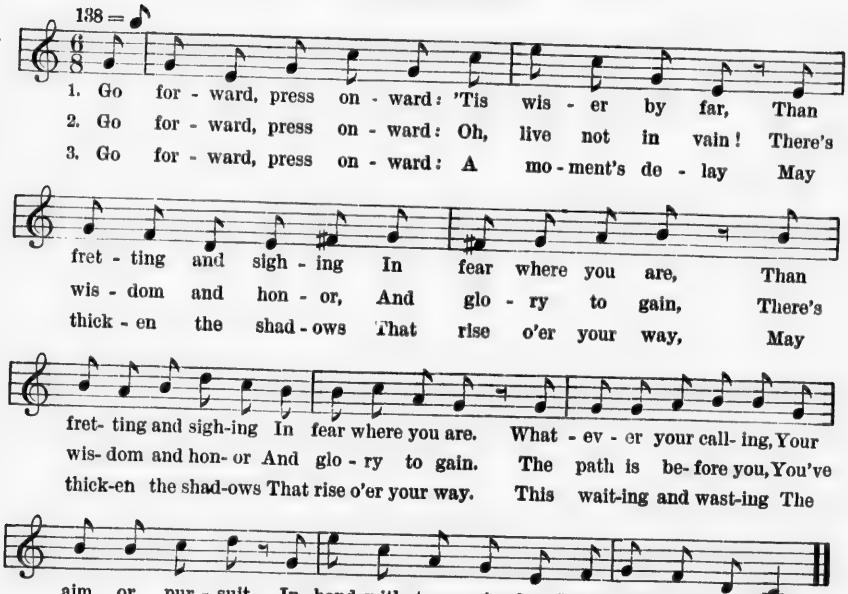
Ex. 60.



Ex. 61.

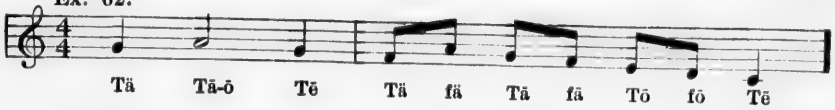


No. 3. GO FORWARD!

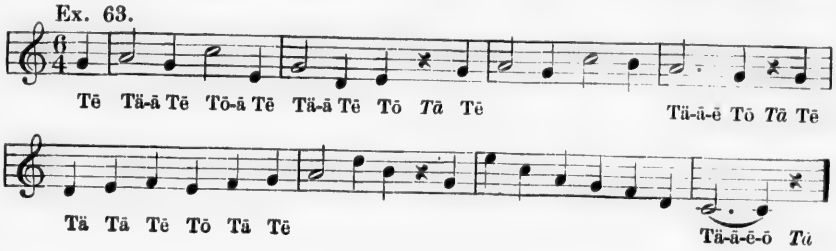


COLESWORTHY.

Ex. 62.



Ex. 63.

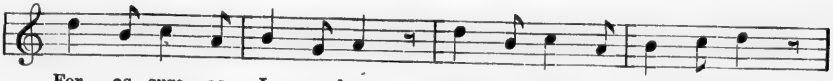


NO. 4. SPRING VOICES.

---

76 = ♩

1. "Caw! caw!" says the Crow, "Spring has come a - gain, I know;
2. "Quack! quack!" says the Duck, "Was there ev - er such good luck!
3. "Croak! croak!" says the Frog, As he leaps out from the bog;



For, as sure as I am born, There's a farm - er plant - ing corn;
Spring has cleared the pond of ice, And the day is warm and nice,
"Spring is near, I do de- clare, For the earth is warm and fair;

I shall break-fast there, I trow, Long be - fore his corn can grow."
Just as I and Good-man Drake Thought we'd like a swim to take."
Croak! croak! croak! I love the spring, When the lit - tle bir - dies sing."

Ex. 64.

Tä Tä Tä-ä Tä *Tä*

Ex. 65.

Tä-ä Tä Tä

Ex. 66.

Tä Tä fä Tä-ä

Ex. 67.

Tä fä Tä fä Tä fä Tä Tä-ä

Ex. 68.

Tä fä Tä fä Tä fä Tä

Ex. 69.

Tä Tä Tä Tä fä Tä fä Tä

Ex. 70.

Tä fä-ä fä Tä fä Tä Tä Tä Tä fä Tä fä Tä-ä

Ex. 71.

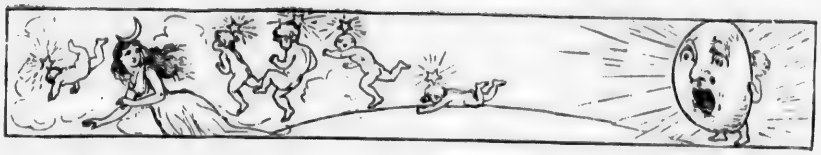
Tä-ä fä Tä fä Tä Tä Tä fä Tä fä-ä fä Tä-ä

Ex. 72.

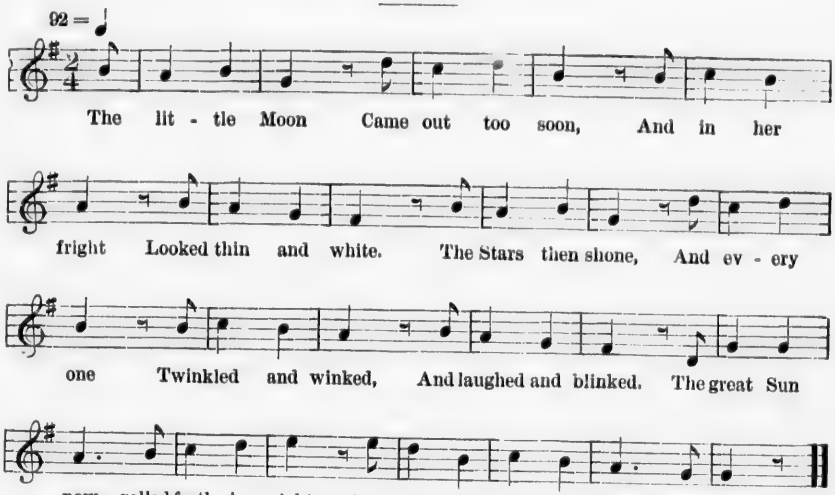
Tä fä Tä fä Tä fä Tä Tä Tä

Ex. 73.

Tä *Tä* Tä fä Tä fä Tä Tä *fä*

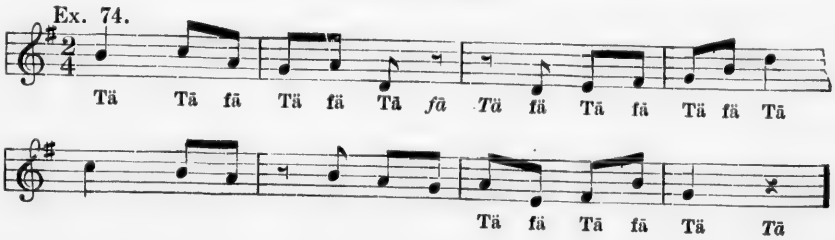


NO. 5. THE LITTLE MOON.

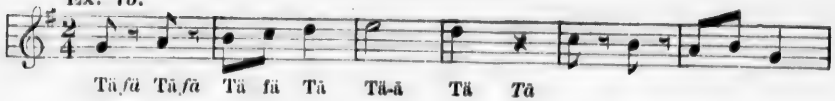


LITTLE-FOLK SONGS, MRS. A. B. WHITE.

Ex. 74.

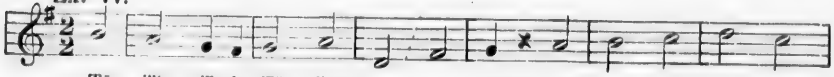


Ex. 75.

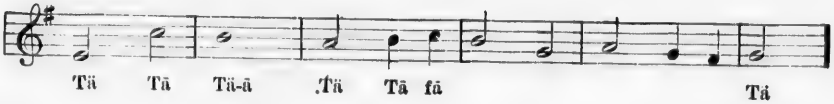


Ex. 76.

Ex. 77.



Ex. 78.



Ex. 79.

Ex. 80.

Tē Tä-ä Tē Tä *Tā* Tē Tä Tä Tē

Ex. 81.

Tä *Tā* Tä *Tā* Tē Tä Tä Tē

Tä-ä *Tē*

Ex. 82.

Tä Tä Tē Tä-ä-ē Tä *Tā* *Tē*

Ex. 83.

Tä-ä *Tē* Tä fä Tä Tē Tä-ä Tē

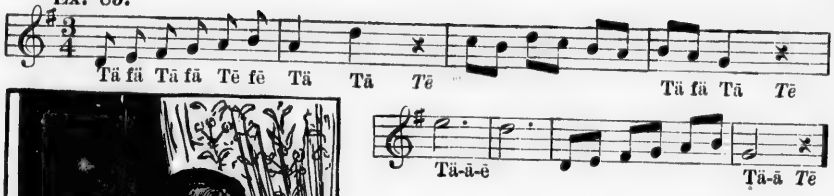
Tä-ä *Tē* Tä Tä fä Tē fē Tä fä Tä fä Tē fē Tä-ä fä Tē Tä-ä *Tē*

Ex. 84.

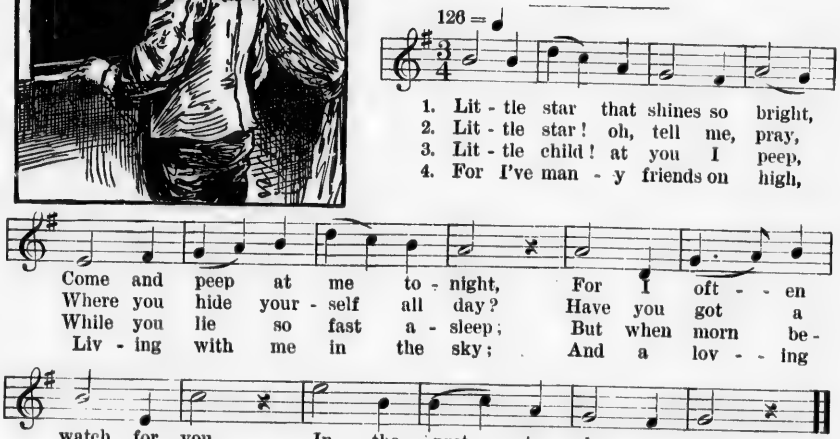
Tē fē Tä Tä Tē Tä *Tā* Tē fē Tä *Tā* *Tē*

Tä fä Tä Tē Tä fä Tä *Tē* Tä *Tā*

Ex. 85.

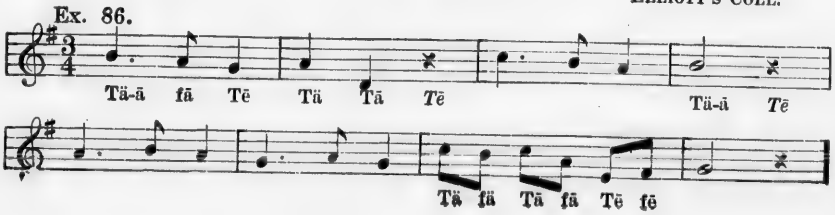


NO. 6. LITTLE STAR.

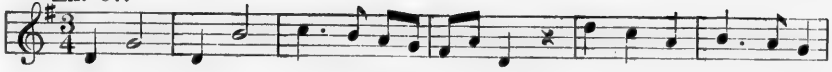


ELLIOTT'S COLL.

Ex. 86.

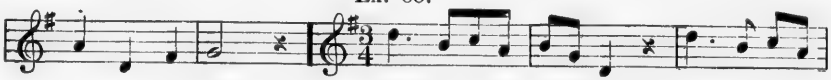


Ex. 87.



Tä Tä-ē Tä-ā fā Tē fē Tä fā Tā *Tē* Tä Tā Tē Tä-ā fā Tē

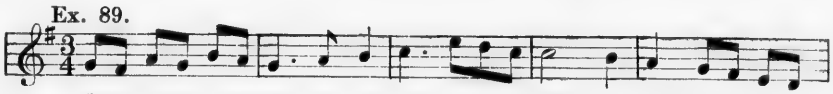
Ex. 88.



Tä-ā *Tē* Tä-ā fā Tē fē Tä fā Tā *Tē*

Tä-ā *Tē* Tä Tā Tē

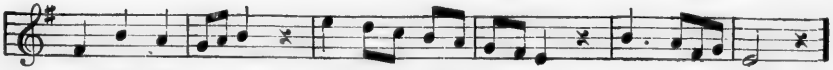
Ex. 89.



Tä fā Tā fā Tē fē Tä-ā fā Tē Tä-ā fā Tē fē Tä-ā Tē Tä Tā fā Tē fē

Ex. 90.

Tä Tā *Tē* Tä-ā fā Tē fē Tä fā Tā *Tē*



Tä Tā Tē Tä Tā fā Tē fē Tä-ā *Tē*

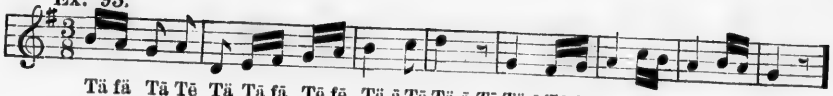
Ex. 91.

Tē Tä Tā Tē Tä-ā Tē Tä *Tā* Tē Tä-ā-ē Tä *Tā*

Ex. 92.

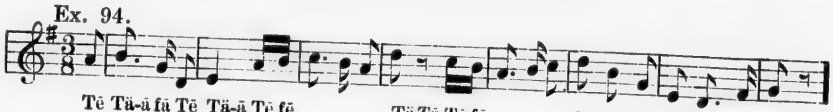
Tē Tä Tā Tē Tä-ā Tē Tä-ā-ē Tä *Tā* Tē Tä *Tā*

Ex. 93.



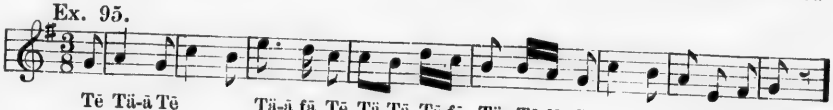
Tä fä Tä Tē Tä Tä fä Tē fē Tä-ä Tē Tä-ä *Tē* Tä-ä Tē fē

Ex. 94.



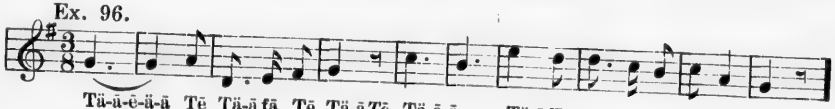
Tē Tä-ä fä Tē Tä-ä Tē fē Tä*Tä* Tē fē Tä Tä Tē Tä Tä-ē fē Tä *Tä*

Ex. 95.



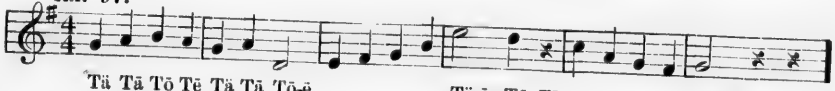
Tē Tä-ä Tē Tä-ä fä Tē Tä Tä Tē fē Tä Tä fä Tē Tä Tä Tē Tä *Tä*

Ex. 96.



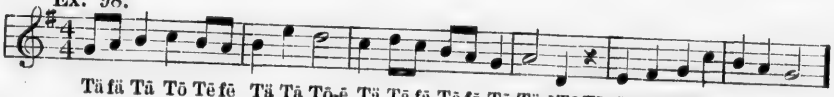
Tä-ä-ē-ä-ä Tē Tä-ä fä Tē Tä-ä*Tē* Tä-ä-ē Tē-ä Tē Tä Tä-ē

Ex. 97.



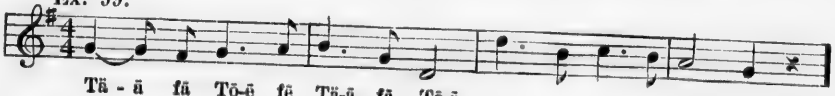
Tä Tä Tō Tē Tä Tä Tō-ē Tä-ä Tō *Tē* Tä-ä *Tō* *Tē*

Ex. 98.



Tä fä Tä Tō Tē fē Tä Tä Tō-ē Tä Tä fä Tō fō Tē Tä-ä Tō*Tē* Tä Tä TōTē

Ex. 99.



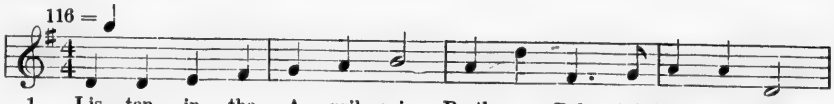
Tä - ä fä Tō-ē fē Tä-ä fä Tō-ē Tä-ä Tō *Tē*

Ex. 100.

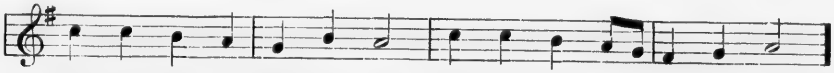
Tä Tä-ō Tē Tä-ä Tō *Tē*

No. 7.

116 = ♩



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
2. Though he finds the old pine - tree Is not where it used to be,
3. He has nei - ther grief nor care; Build - ing sites are ev - ery-where;
4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,



Songs, like show - ers, come and go, He is house - build-ing, I know.
And the nest he made last year, Torn and scat - tered far and near.
If one nest is blown a - way, Fields are full of sticks and hay.
And he al - most died of fright,—That is all for - got - ten quite.

Chorus.

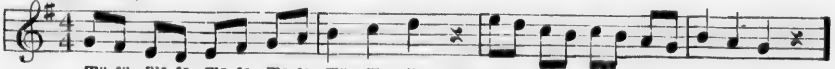
1. Chip, chip, cheer - , he is sing - ing, Light-ly on an elm twig swinging.
2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light-ly on an elm twig swinging.

MRS. ANDERSON.

Ex. 101.

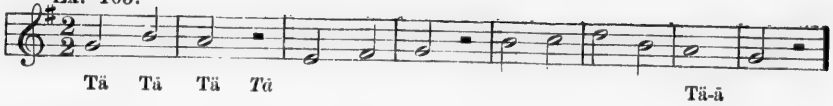
Tā Tā fā Tō Tē fē Tā Tā Tō-ē Tā Tā Tō Tē fē Tā Tā fā Tō-ē

Ex. 102.

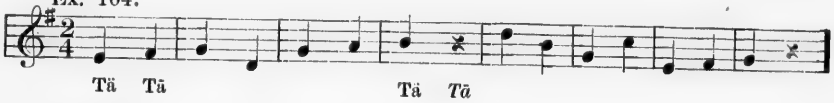


Tā fā Tā fā Tō fō Tē fē Tā Tā Tō *Tē*

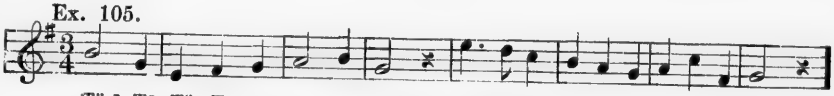
Ex. 103.



Ex. 104.

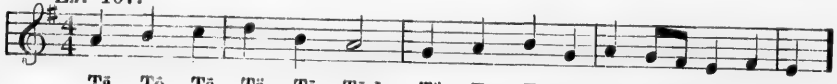


Ex. 105.



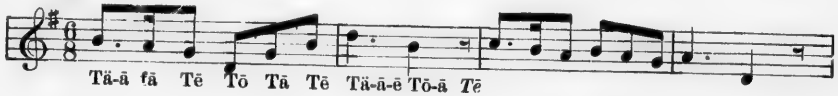
Ex. 106.

Ex. 107.

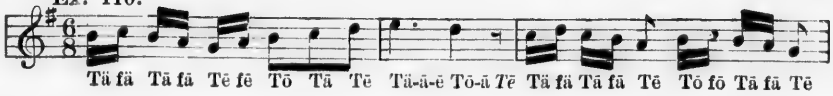


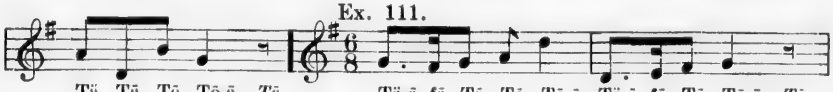
Ex. 108.

Ex. 109.

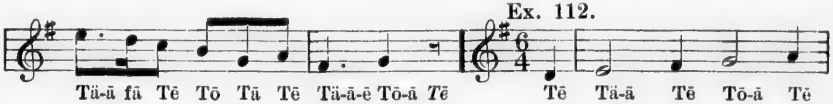


Ex. 110.

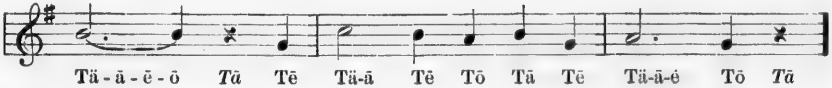




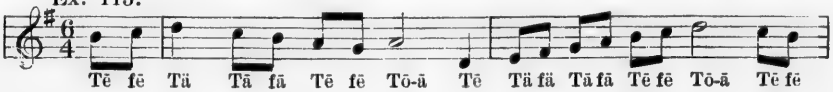
Ex. 111.

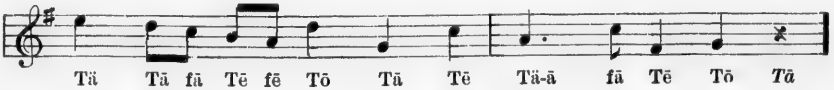


Ex. 112.

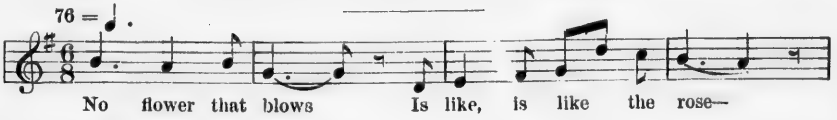


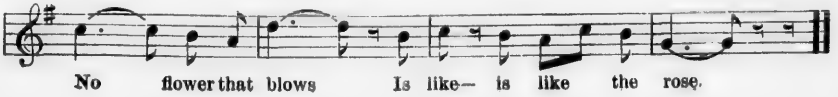
Ex. 113.



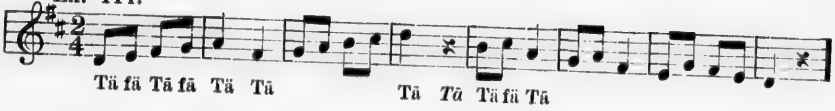


No. 8. No Flower That Blows.

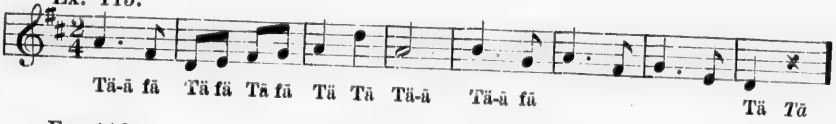




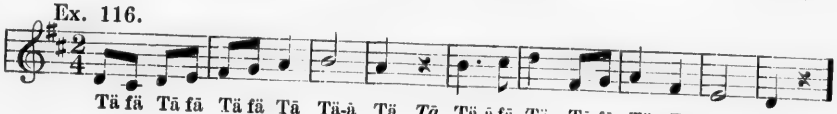
Ex. 114.



Ex. 115.

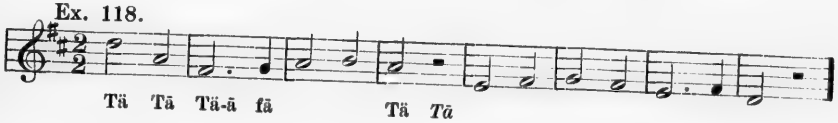


Ex. 116.



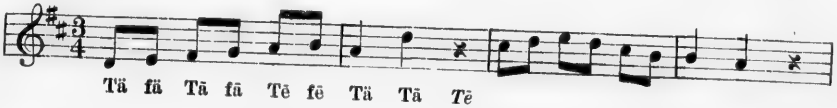
Ex. 117.

Ex. 118.



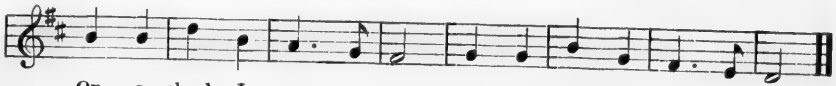
Ex. 119.

Ex. 120.



No. 9. THE PIPER.

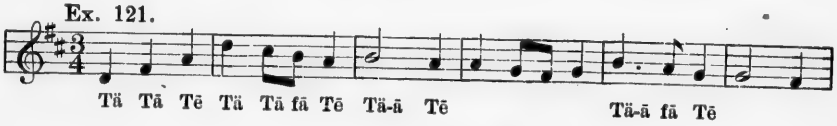
1. Pip - ing down the val - leys wild, Pip - ing songs of pleas-ant glee,
2. "Pipe a song a - bout a lamb!" So I piped with mer - ry cheer;
3. "Drop thy pipe, thy hap - py pipe; Sing thy songs of hap - py cheer!"
4. "Pip - er, sit thee down, and write In a book, that all may read!"
5. And I made a ru - ral pen, And I stained the wa - ter clear,



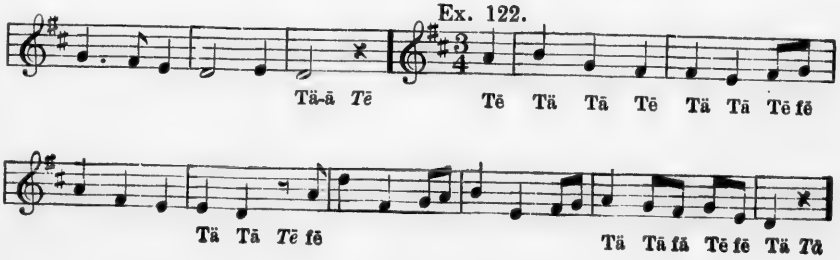
On a cloud I saw a child, And he laugh - ing said to me:
"Pip - er, pipe that song a - gain!" So I piped; he wept to hear.
So I sang the same a - gain, While he wept with joy to hear.
So he van - ished from my sight, And I plucked a hol - low reed,
And I wrote my hap - py songs Ev - ery child may joy to hear.

WILLIAM BLAKE.

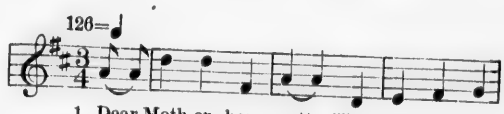
Ex. 121.

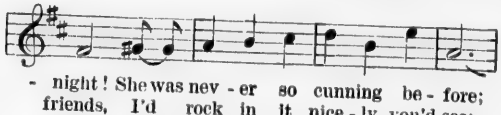


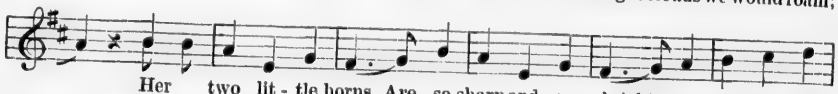
Ex. 122.

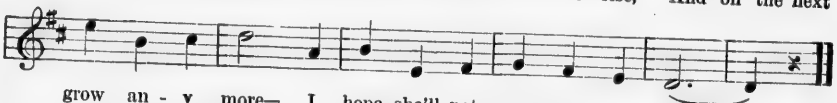


No. 10. The New Moon.



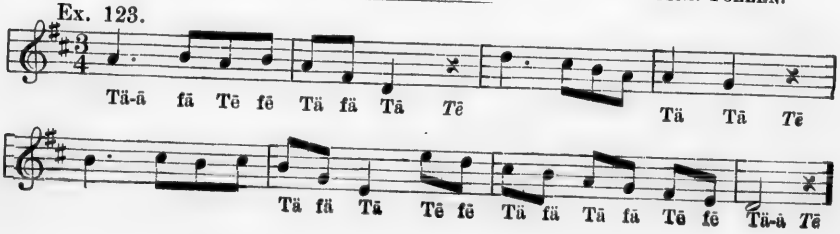




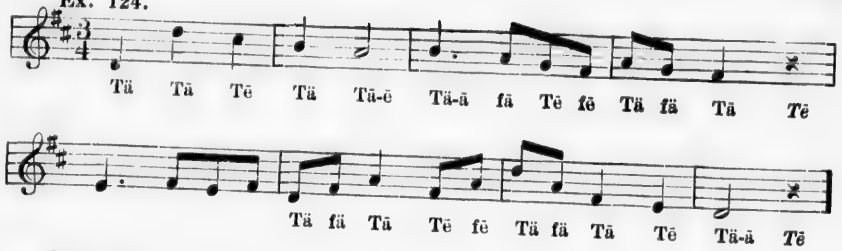


Mrs. Follen.

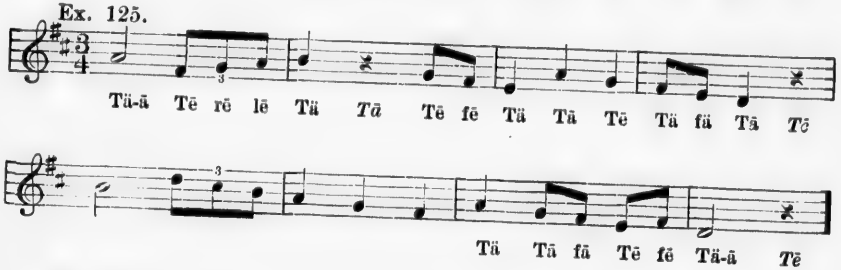
Ex. 123.



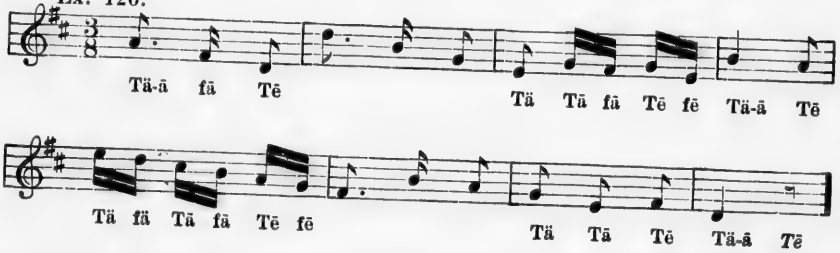
Ex. 124.



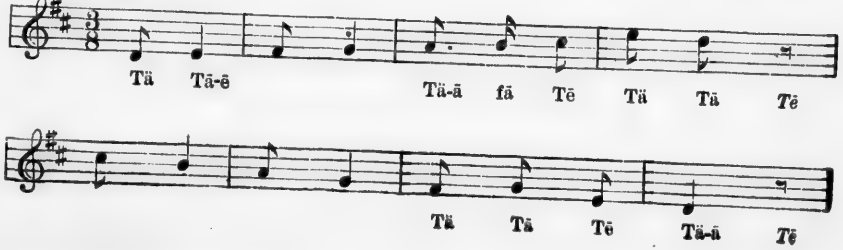
Ex. 125.



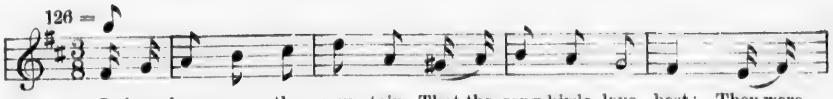
Ex. 126.



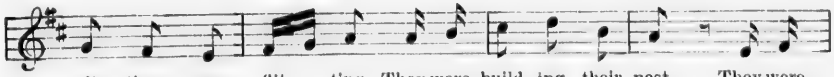
Ex. 127.



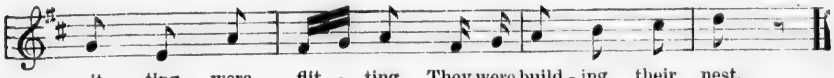
NO. 11. JOY EVERYWHERE.



1. I have been on the moun-tain That the song-birds love best; They were
2. I have been in the gar-den Where the bu-sy bees roam; They were
3. I have been in the mead-ows, The lamb-kins were there; On the



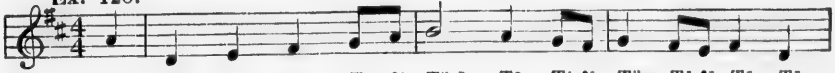
sit-ting, were flit-ting, They were build-ing their nest, They were
com-ing, all hum-ming, To their straw-cov-ered home, They were
mount, in the mead-ow, There was joy ev-ery-where, On the



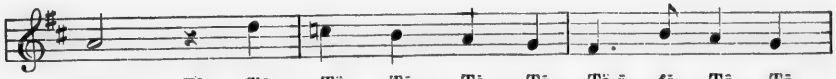
sit-ting, were flit-ting, They were build-ing their nest.
com-ing, all hum-ming, To their straw-cov-ered home.
mount, in the mead-ow, There was joy ev-ery-where.

GERMAN, TR. BY DULCKEN.

Ex. 128.



Tē Tā Tā Tō Tē fē Tā-ā Tō Tē fē Tā Tā fā Tō Tē

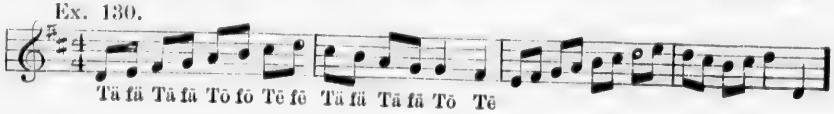


Tā-ā *Tō* Tē Tā Tā Tō Tē Tā-ā fā Tō Tē

Tā Tā Tō Tē fē Tā Tā fā Tō Tē fē Tā-ā *Tō*

Ex. 129.

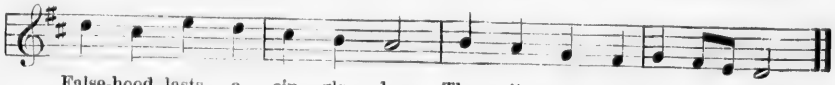
Ex. 130.



NO. 12. TRUTH.

108 =

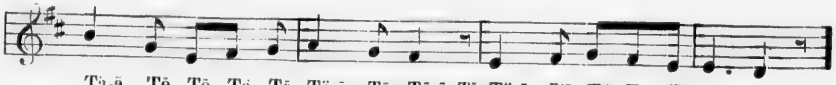
1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;



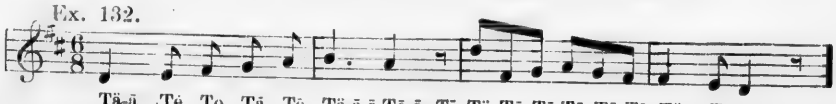
False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead - fast, sure and fast, Cer - tain to pre - vail at last.

COATES' COLL.

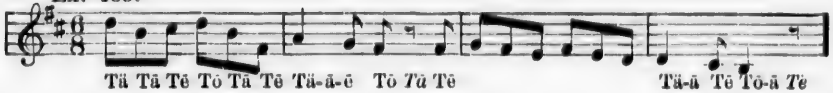
Ex. 131.



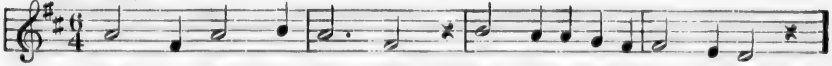
Ex. 132.



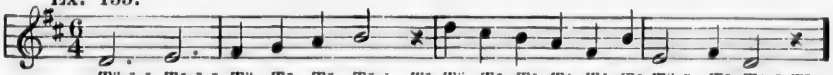
Ex. 133.



Ex. 134.



Ex. 135.

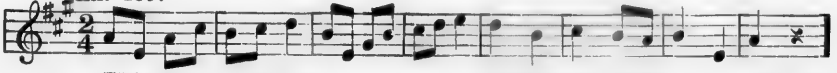


Ex. 136.

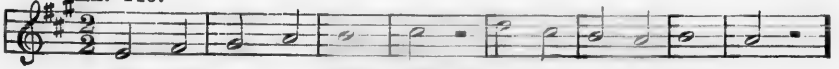
Ex. 137.

Ex. 138.

Ex. 139.



Ex. 140.



No. 13.

116 = ♩

1. The withered leaves are fall - - - ing In si - lence to the
2. The winds go soft - ly sigh - - - ing The na - ked branch - es
3. When Spring re - turn - ing bring - - eth Sweet flower - ets to the

ground, . . The wild birds, o'er us call - - ing, To warm - er
through, . . They mourn the Old Year dy - - ing, They mur - mur
plain, . . . And all the wood-land ring - - eth, With mel - o -

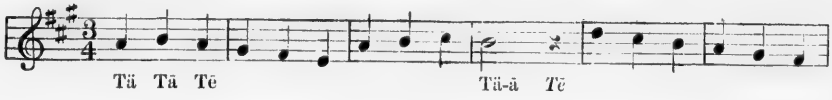
climes are bound, . . . To warm - er climes are bound. . .
for the New, ... They mur - mur for the New, . . .
dy - a - gain, ... With mel - o - dy a - gain. . . .

Ex. 141.

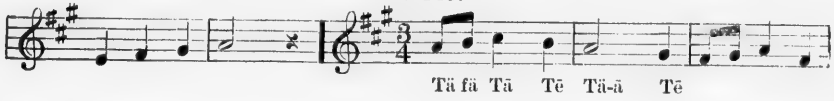
Tä Tä fä Tä fä Tä Tä Tä

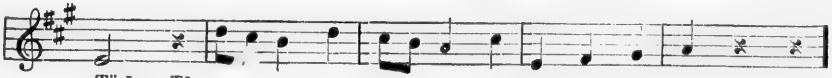
Tä fä Tä fä Tä Tä Tä Tä

Ex. 142.

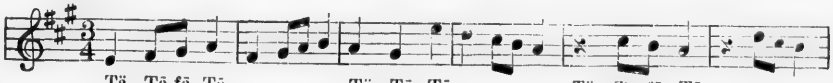


Ex. 143.

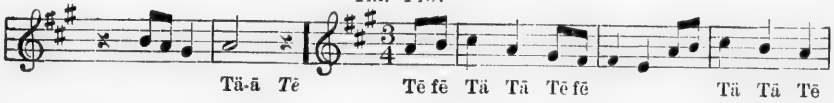


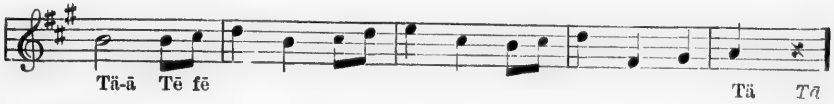


Ex. 144.



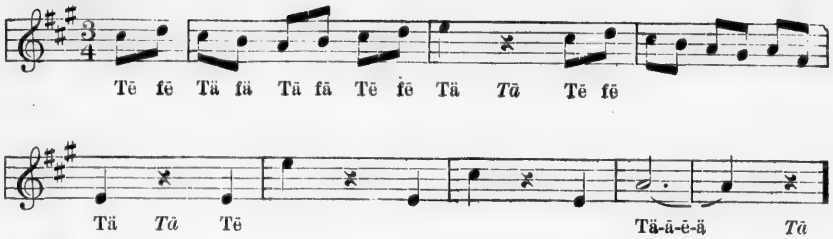
Ex. 145.



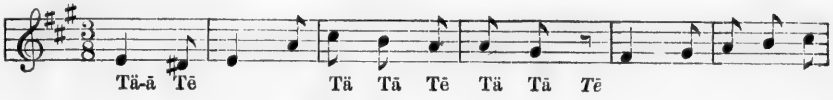


Ex. 146.

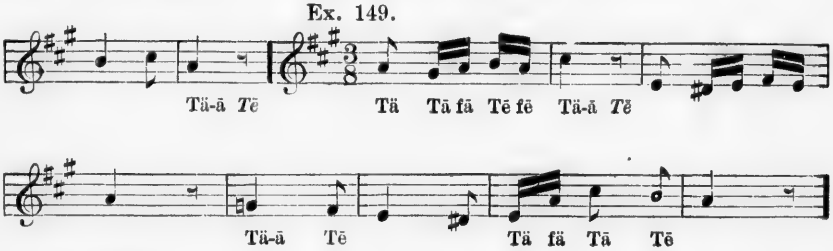
Ex. 147.



Ex. 148.

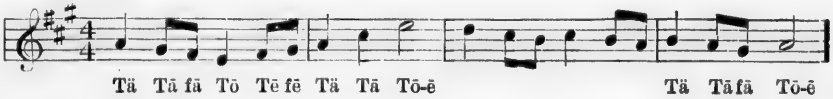


Ex. 149.



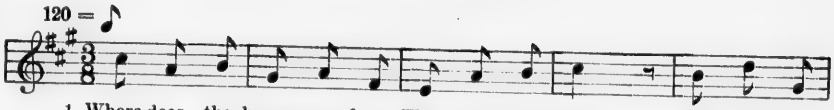
Ex. 150.

Ex. 151.

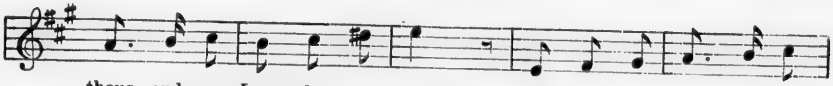


Ex. 152.

No. 14. THE BREEZE.



1. Where does the breeze come from That lifts your hair, La - den with
2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
4. Where birds their o - pen nests In or - chards build, Then past the
5. Where does it die at last? No - bod - y knows, Wheth - er in



thous - and songs Learned ev - ery where? E'en while it fans your cheek,
hun - dred snows Grew keen and clear; Sucked in - to i - cy caves,
ev - ery bound, Wild minstrel - sy; O'er beds of gar - den flowers
old church tower, With swallows filled, Lift - ing the haw - thorn leaf,
des - ert wastes, Or Arc - tic snows. What if it nev - er dies,

Lo! it is past; Where was it born at first, Where dies at last?
Dashed on the rock, It felt the lightning's spear, The earthquake's shock.
Faint with per - fume, On thro' the sol - emn shades Of woodland gloom.
Start - ling the hare, Sure - ly the light - some breeze Strays every - where!
But flits a - long, Add - ing each new sur - prise Un - to its song?

MRS. ANDERSON.

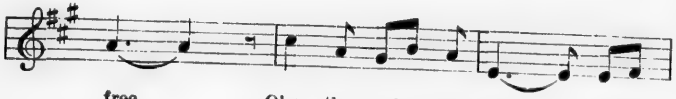
Ex. 153.

Tē fē Tā fā Tā fā Tō fō Tē fē Tā-ā fā Tō Tē fē

Tā-ā fā Tō

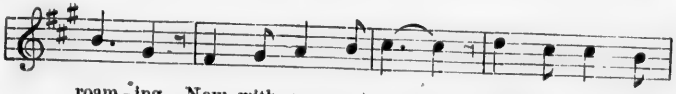
NO. 15. CONTENTMENT.

1. See the brook-let flow - - - ing Thro' the val - ley
2. See yon spar - row fly - - - - ing O'er the wood - bine
3. Like the brook - let flow - - - ing Let thy liv - ing



free, . . O'er the peb - bles go - - - ing
leaves. . To his warm nest hie - - - ing,
be, . . On - ward ev - er go - - - ing

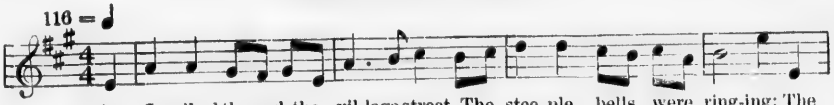
Ev - er mer - ri - ly! . . Now in qui - et
Un - der-neath the eaves! . Nought knows he of
Mer - ri - ly and free! . . Be, too, like the



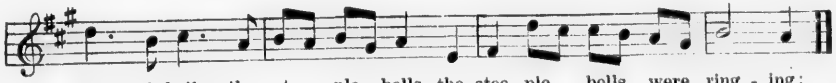
roam - ing, Now with ear - nest zeal, Hard at la - bor
sor - row, Bu - sy all the day, Thinks not of the
spar - row In thy work or play, Nev - er trou - ble

foam - - - ing Round the mist - y wheel! . .
mor - - - - row, Sure of food al - way. . . .
bor - - - - row, Be con - tent al - way! . .

No. 16. As I walked through the Village Street.



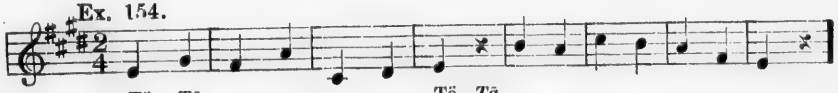
1. As I walked through the vil-lage street, The stee-ple bells were ring-ing; The
2. And ba - by nes - tled in my arms; And clear the birds were sing-ing, And
3. And sweet in ev - ery gar-den bed The love-ly flowers were springing, The
4. But not so sweet as ba-by's arms Which round my neck were clinging, Which
5. Nor half so bright as ba-by's eyes, With love and joy so brimming, With



stee - ple bells, the stee - ple bells, the stee - ple bells were ring - ing;
clear the birds, and clear the birds, and clear the birds were sing - ing.
love - ly flowers, the love - ly flowers, the love - ly flowers were spring - ing.
round my neck, which round my neck, which round my neck were cling - ing;
love and joy, with love and joy, with love and joy so brim - ming!

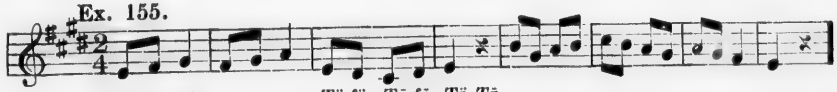
From "Under the Window."

Ex. 154.



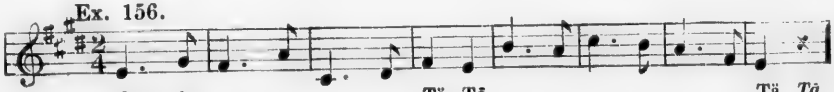
Tä Tä Tä *Tä*

Ex. 155.



Tä fä Tä Tä fä Tä fä Tä *Tä*

Ex. 156.



Tä-ä fä Tä Tä Tä *Tä*

Ex. 157.

Tā Tā - - ā fā Tā Tā Tā - ā fā Tā fā

Tā fā Tā fā Tā *Tā*

Ex. 158.

Tā fā Tā fā Tā fā Tā

Tā Tā *Tā* fā Tā fā Tā *Tā*

Ex. 159.

Tā Tā Tā fā Tā Tā fā Tā fā

Tā *Tā*

Ex. 160.

Tē Tā Tā Tē Tā *Tā* Tē

Tā *Tā*

Ex. 161.

Tē fē Tā *Tā* Tē fē Tā Tā Tē

Tā *Tā*

No. 17. IF I WERE A SUNBEAM.

63 = ♩ or 126 = ♪

If I were a sun-beam, I know what I'd do; I would seek white

li - lies Rain - y wood-lands through. I would steal a - mong them,

Soft-est light I'd shed, Un-til ev-ery li - ly Raised its drooping head.

"If I were a sun - beam, I know where I'd go; In - to low-liest

hov - els, Dark with want and woe; Till sad hearts looked up - ward,

I would shine and shine; Then they'd think of heaven, Their sweet home and mine."

LUCY LARCOM.

Ex. 162.

Tä fä Tä fä Tē fē Tä-ä fä Tē Tü-ä *Tē*

Ex. 163.

Tä-ā fā Tē Tā Tā Tē Tā-ā *Tē*

Ex. 164.

Tā-ā Tē fē Tā Tā *Tē*

Tā fā Tā fā Tē fē Tā fā Tā *Tē* Tā-ā *Tē*

Ex. 165.

Tē fē Tā-ā Tē Tā *Tā* Tē fē Tā Tā Tē

Tā *Tā* Tē fē Tā *Tā* Tē Tā-ā-ē-ā Tā Tē Tā-ā *Tē*

Ex. 166.

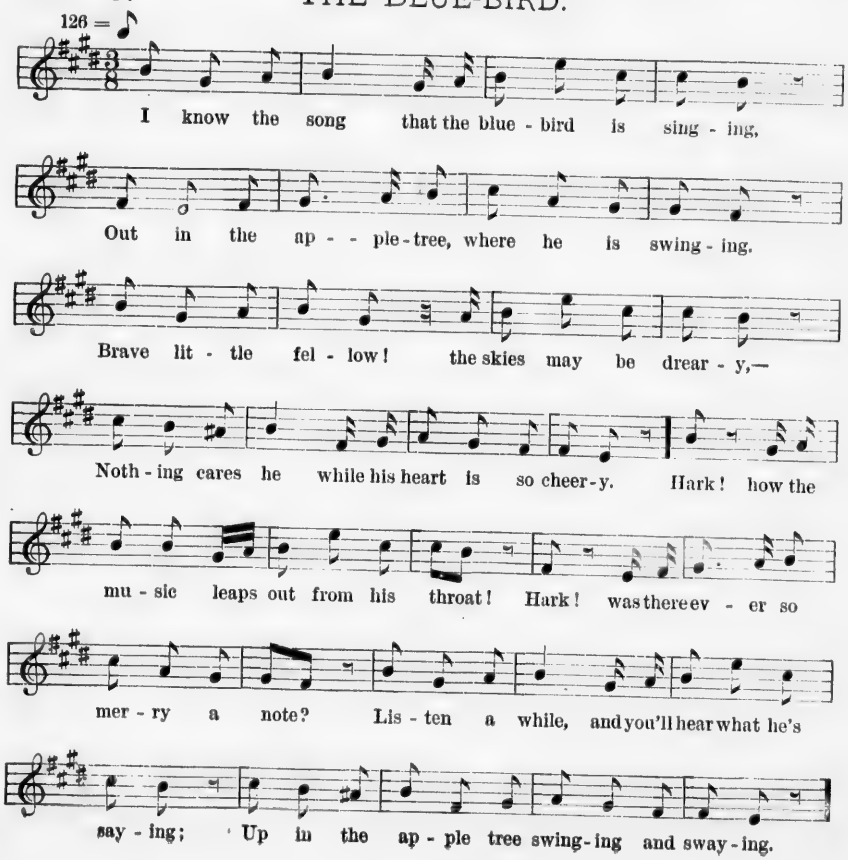
Tā Tā Tē Tō Tā Tē Tā Tā Tē Tō-ā Tē

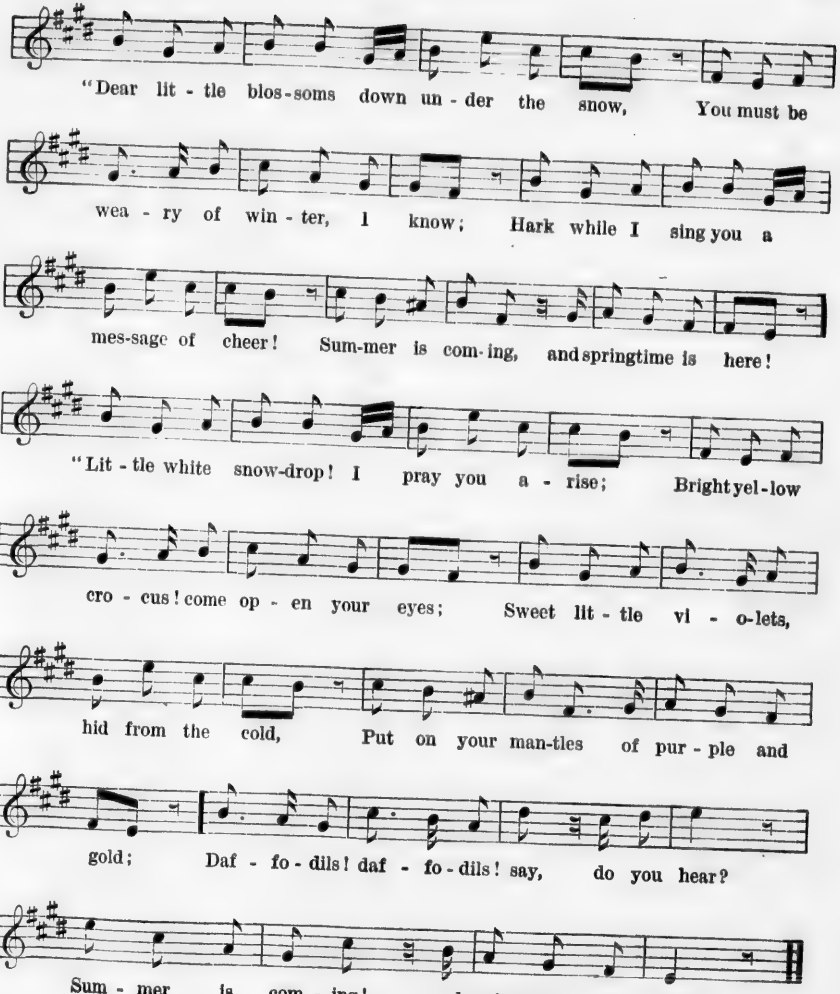
Ex. 167.

Tā Tā Tē Tō-ā*Tē* Tā-ā fā Tē Tō-ā fā Tē Tā fā Tā fā Tē fē Tō-ā Tē

Tā Tā fā Tē fē Tō Tā fā Tē fe Tā Tā-ē fe Tō-ā *Tē*

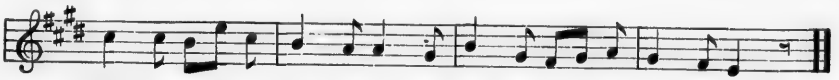
No. 18. THE BLUE-BIRD.





EMILY HUNTINGTON MILLER.

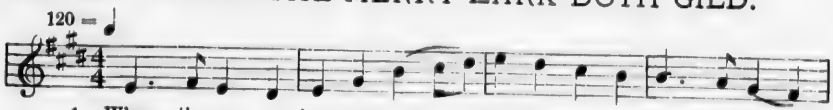
No. 19. THE HEAVENLY FATHER.



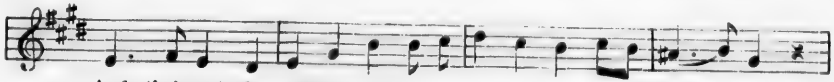
GERMAN, TR. BY DULCKEN.

No. 20. When the Merry Lark doth Gild.

120 = ♩



1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crick - et cri - eth,
3. Yet, be mer - ry; all a - round . . Is through one vast change re-volv-ing;



And their nests the swallows build In the roofs and tops of tow - ers,
And all mer - ry birds are flown, And our dream of pleas-ure di - - eth;
E - ven Night, who late-ly frowned, Is in pal - er dawn dis - sol - ving.

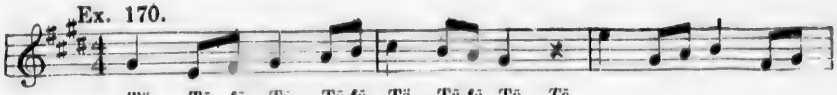
And the gold - en broom-flower burns All a-bout the waste,
Now the once blue, laugh - ing sky Sad - dens in - to gray,
Earth will burst her fet - ters strange, And in Spring grow free;

And the maid - en May re - turns With a pret - ty haste,
And the froz - en riv - ers sigh, Pin - ing all a - way!
All things in the world will change, Save my love for thee!

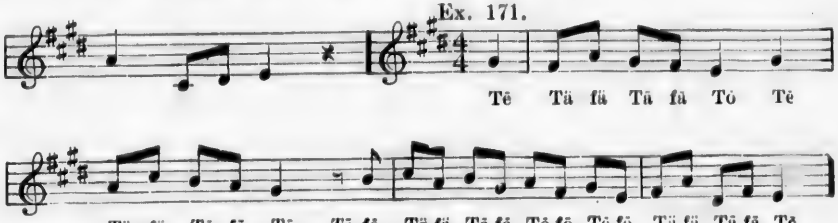
Then, how mer - ry are the times! The Sum-mer times! the Spring times!
Now, how sol - emn are the times! The Win-ter times! the Night times!
Sing then, hope - ful are all times— Win-ter, Sum-mer, Spring times!

Barry Cornwall.

Ex. 170.



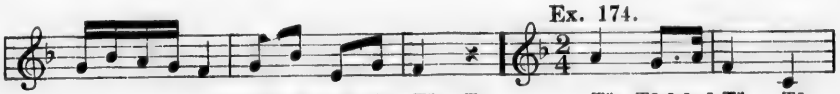
Ex. 171.



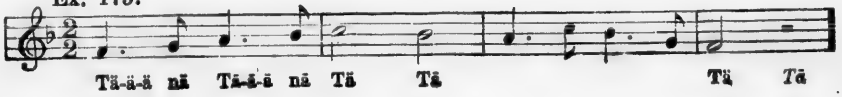
Ex. 172.

Ex. 173.

Ex. 174.

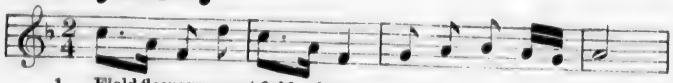


Ex. 175.

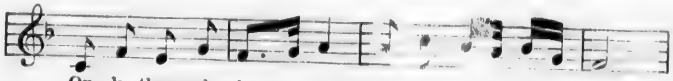


No. 21. Field Flowers.

76 = ♩ or 152 = ♪

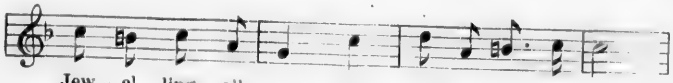


1. Field flowers, sweet field flowers, Fair-ies of the spring,
2. Field flowers, sweet field flowers, Ev-erywhere they come,



On - ly those who love them, Know the joy they bring.
Where-so - e'er un - seek - ing You may chance to roam,

Love can but dis - cov - er, With their beau-ty worth,
With their smiles to meet us On each path of ours,

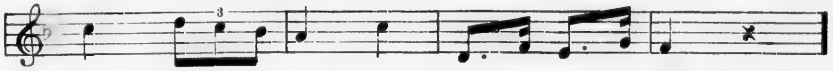


Jew - el - ling all o - ver All the bright green earth,
All un-sought to greet us, Come the sweet field flowers,

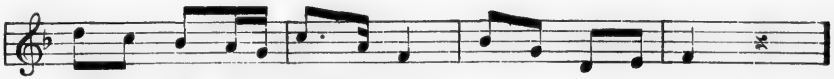
Field flowers, sweet field flowers, Fair-ies of the spring,
Field flowers, sweet field flowers, Fair-ies of the spring,

On - ly those who love them, Know the joy they bring.
On - ly those who love them, Know the joy they bring.

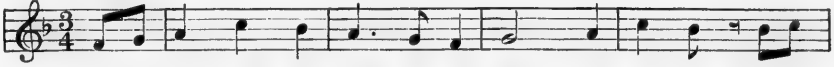
Ex. 176.

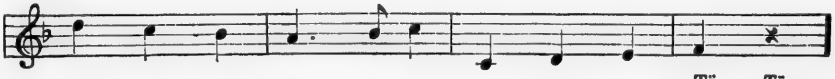


Ex. 177.



Ex. 178.

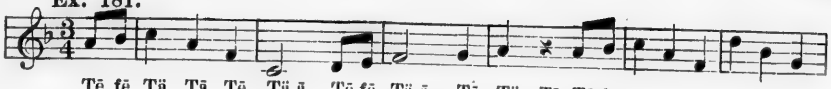




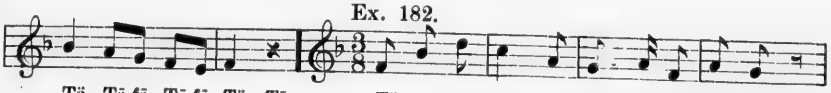
Ex. 179.

Ex. 180.

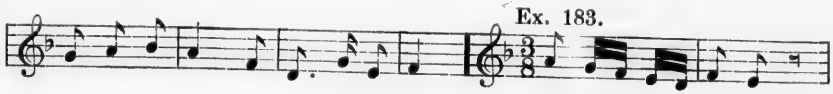
Ex. 181.

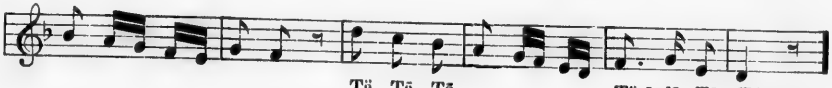


Ex. 182.



Ex. 183.





No. 22. IF BUT A BIRD WERE I.

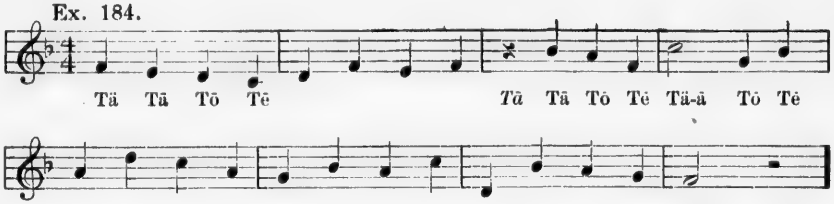
126 = ♪

1. If but a bird were I, Hav - ing two wings to fly,
2. If but a star were I, Twin - kling in yon - der sky,

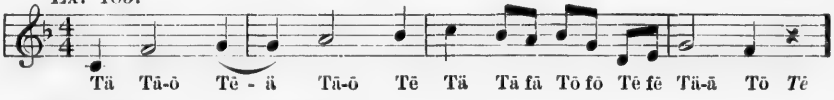
I'd fly to thee; But as I'm not a bird, Here I must
On thee I'd shine; Soon look - ing up would be Those eyes of

be— But as I'm not a bird, Here I must be.
thine— Soon look - ing up would be Those eyes of thine.

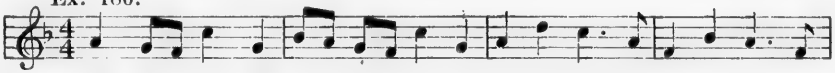
Ex. 184.



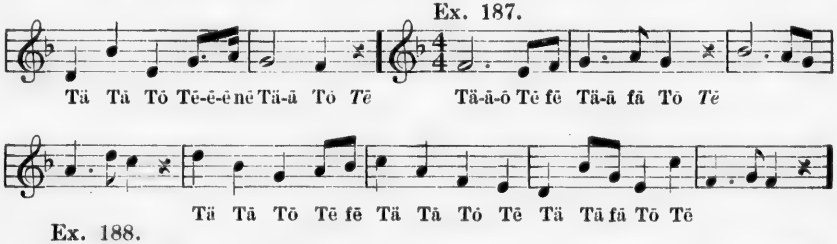
Ex. 185.



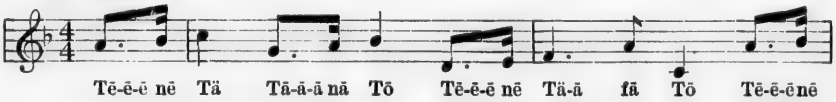
Ex. 186.



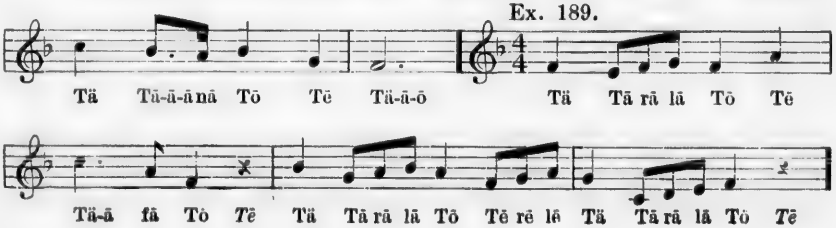
Ex. 187.



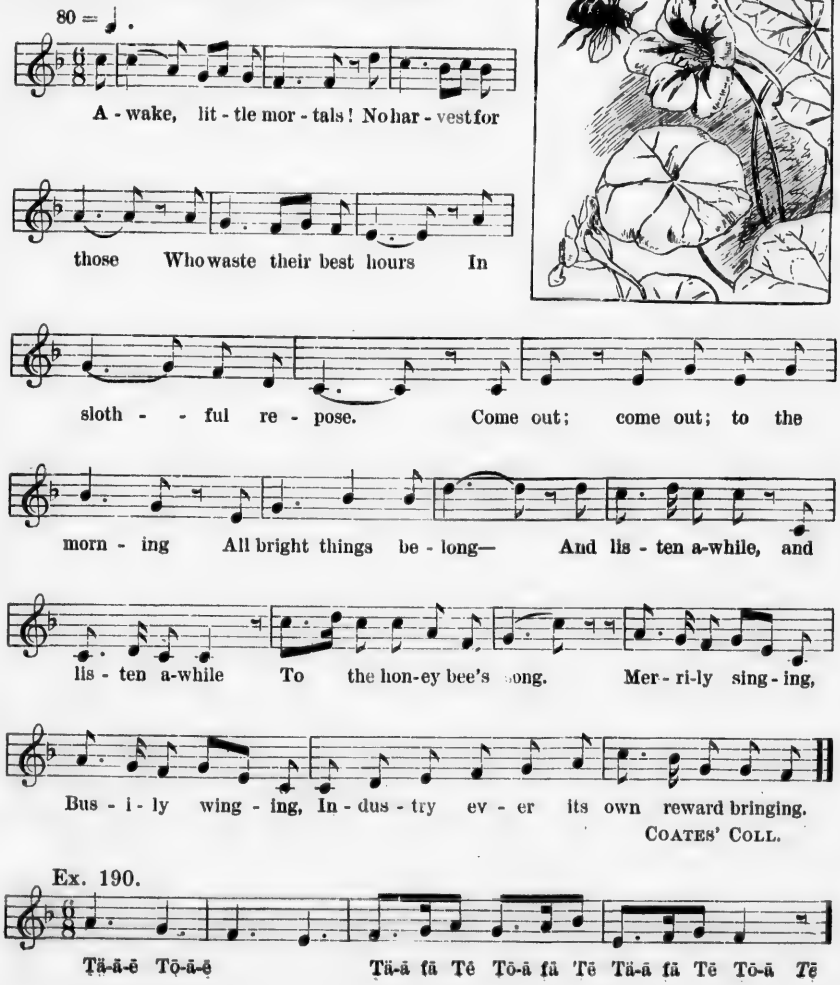
Ex. 188.



Ex. 189.

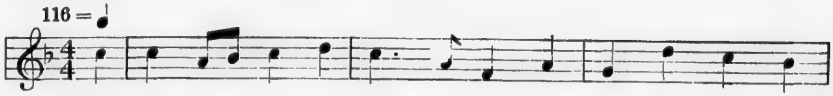


No. 23. The Honey-Bee.

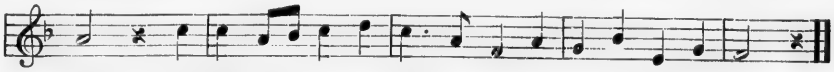


NO. 24. THE VIOLET.

116 = ♩



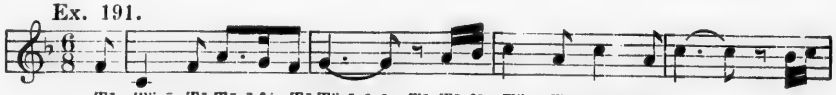
1. Down in a green and shad - y bed A mod - est vio - let
2. And yet it was a love - ly flower, Its col - or bright and
3. Yet thus it was con - tent to bloom, In mod - est tints ar -
4. Then let me to the val - ley go, This pret - ty flower to



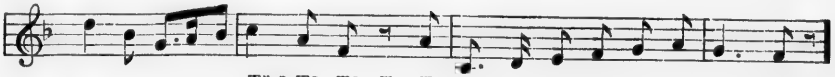
grew; Its stalk was bent, it hung its head, As if to hide from view.
fair; It might have graced a ro - sy bower, In-stead of h[illegible] there.
- rayed; And there dif - fused its sweet per-fume Within the si lent shade.
see, That I may al - so learn to grow In sweet hu - mil - i - ty.

JANE TAYLOR.

Ex. 191.

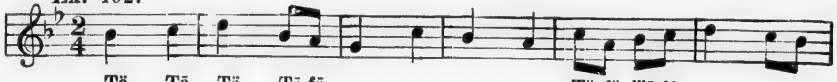


Tē Tä-ā Tē Tō-ā fā Tē Tä-ā-ē-ō *Tā* Tē fē Tä-ā Tē Tō-ā Tē



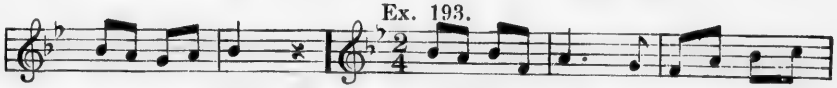
Tä-ā Tē Tō *Tā* Tē Tä-ā fā Tē Tō Tā Tē Tä-ā-ē Tō *Tā*

Ex. 192.



Tä Tā Tä Tā fā Tä fä Tā fā

Ex. 193.

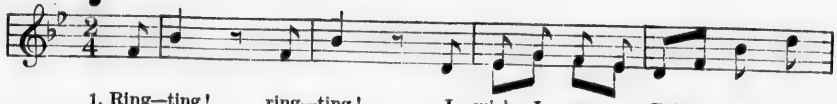


Tä *Tā* Tä fä Tä fä Tä-ä fä

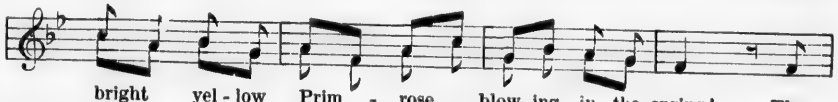
Tä fä Tä *fā* Tä fä Tä Tä *Tā*

NO. 25. WISHING.

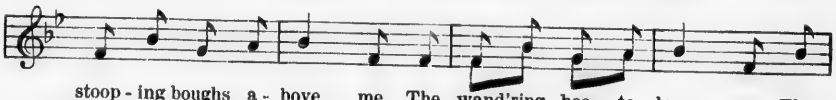
88 = ♩



1. Ring—ting! ring—ting! I wish I were a Prim - rose, A
2. Nay—stay! nay—stay! I wish I were a Elm tree, A
3. Oh—no! oh—no! I wish I were a Rob - in, A
4. Well—tell! well—tell! Where should I fly to, Where



bright yel - low Prim - rose, blow - ing in the spring! The
great, lof - ty Elm tree, with green leaves gay! The
Rob - in or a lit - tle Wren, eve-ry where to go; Through
go to sleep in the dark wood or dell? Be -



stoop - ing boughs a - bove me, The wand'ring bee to love me, The
winds would set them danc - ing, The sun and moon-shine glance in, The
for - est, field or gar - den, And ask no leave or par - don, Till
fore a day was o - ver, Home comes the rov - er, For

fern and moss to creep a - cross, And the Elm - tree for our king.
birds would house a - mong the boughs, And sweet - ly sing.
win - ter comes with i - cy thumbs To ruf - fle - up our wing.
mother's kiss, sweet - er this Than an - y oth - er thing.

ALLINGHAM.

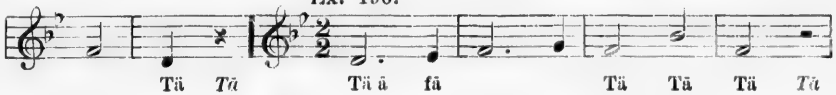
Ex. 194.

Tä-ä-änä Tä fä Tä fä Tä Tä fä Tä fä

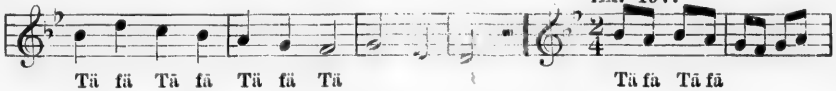
Tä Tä

Ex. 195.

Ex. 196.

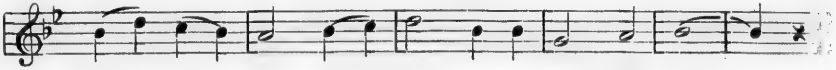


Ex. 197.



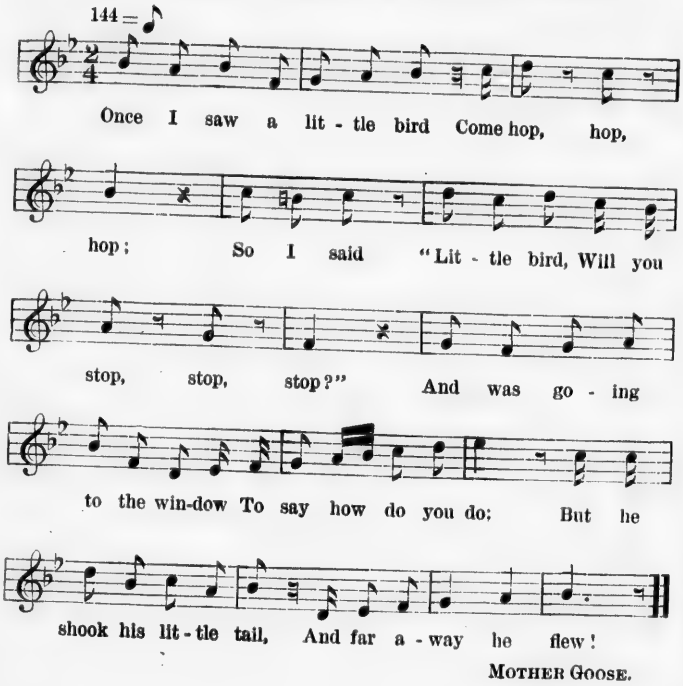
NO. 26. PERSEVERE.

92 = ♩



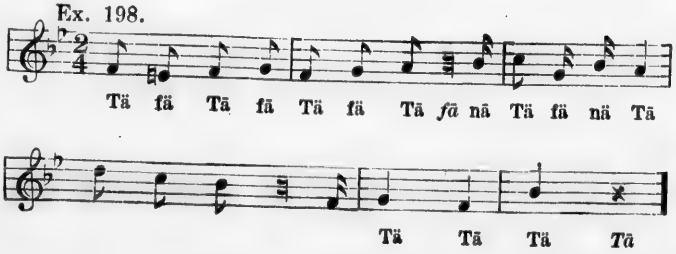
GERMAN, TR. BY DULCKEN.

NO. 27. ONCE I SAW A LITTLE BIRD.

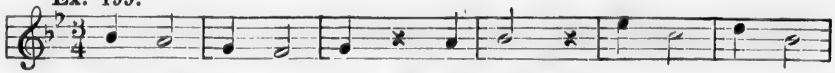


MOTHER GOOSE.

Ex. 198.

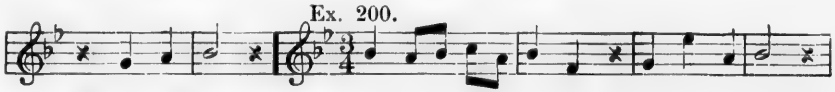


Ex. 199.



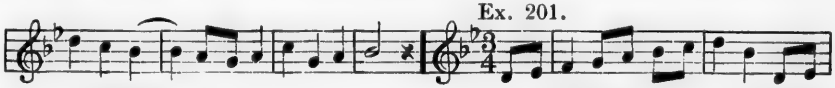
Tā Tā-ē Tā *Tā* Tē Tā-ā *Tē*

Ex. 200.

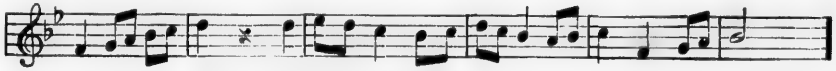


Tā Tā Tē Tā Tā fā Tē fē Tā Tā *Tē* Tā Tā Tē Tā-ā *Tē*

Ex. 201.

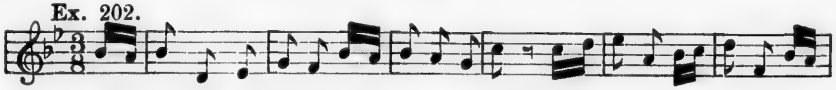


Tā Tā Tē-ā Tā fā Tē Tē fē Tā Tā fā Tē fē Tā Tā Tē fē



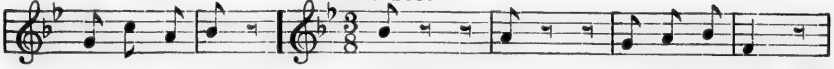
Tā *Tā* Tē Tā fā Tā Tē fē Tā-ā

Ex. 202.



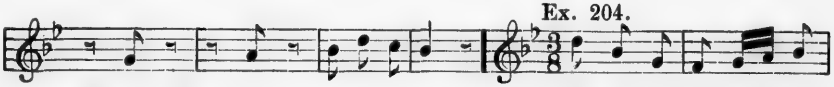
Tē fē Tā Tā Tē Tā Tā Tē fē Tā *Tā* Tē fē

Ex. 203.

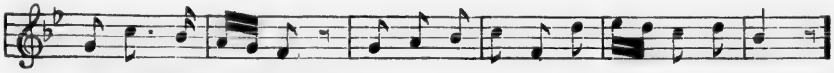


Tā *Tā* Tā *Tā* *Tē* Tā Tā Tē Tā-ā *Tē*

Ex. 204.



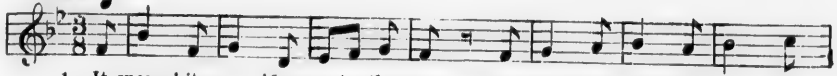
Tā Tā *Tē* Tā Tā Tē Tā Tā fā Tē



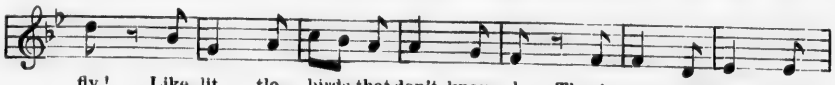
Tā Tā-ē fē Tā fā Tā *Tē* Tā fā Tā Tē Tā-ā *Tē*

No. 28. IT SNOWS.

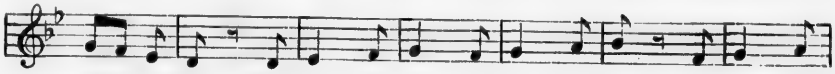
152 = ♪



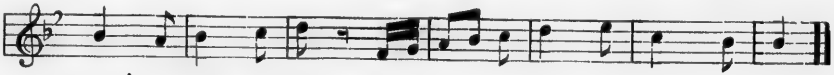
1. It snows! it snows! from out the sky, The feath-ered flakes, how fast they
2. They're dancers in an air - y hall, That has not room to hold them
3. But now the wind comes whistling loud, To snatch and waft it, as a
4. To-mor - row will the storm be done; Then, out will come the gol - den



fly! Like lit - tle birds that don't know why They're on the chase, from
all; While some keep up and oth - ers fall, The at - oms shift, then,
cloud, Or gi - ant phan-tom in a shroud: It spreads! it curls! it
sun; And we shall see, up - on the run Be - fore his beams, in



place to place, While nei - ther can the oth - er trace. It snows! it
thick and swift, They drive a - long to form the drift, That weav - ing
mounts! it whirls! At length a might - y wing unfurls! And then, a
sparkling streams, What now a cur - tain o'er him seems; And thus with

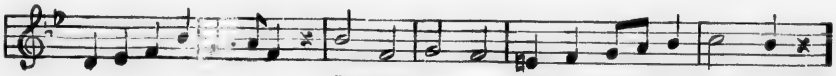


snows! a mer - ry play Is o'er us on this heav - y day.
up so daz - zling white, Is ris - ing like a wall of light.
way! but where, none knows, Or ev - er will— it snows! it snows!
life, it ev - er goes. 'Tis shade and shine! It snows! it snows!

HANNAH F. GOULD.

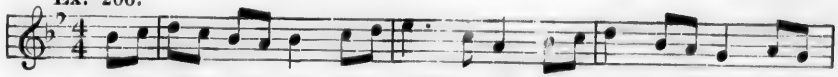
Ex. 205.

Tä Tä Tō Tē Tä-ä fä Tō *Tē* Tä Tä Tō *Tē* Tä Tä Tō-ē



Tä-ä Tō-ē Tä Tä Tō fō Tē Tä-ä Tō *Tē*

Ex. 206.



Ex. 207.

Ex. 208.

Ex. 209.

No. 29. MERRY ARE THE BELLS.

100 = ♩

1 Mer-ry are the bells, and mer-ry won'd they ring, Mer-ry was my-
2. Mer-ry have we met, and mer-ry have we been, Mer-ry let us

self, and mer-ry could I sing; With a mer-ry sing-song,
part, and mer-ry meet a-gain; With our mer-ry sing-song,

hap-py, gay, and free, And a mer-ry ding-dong, hap-py let us be
hap-py, gay, and free, And a mer-ry ding-dong, hap-py let us be.

MOTHER GOOSE.

Ex. 210.

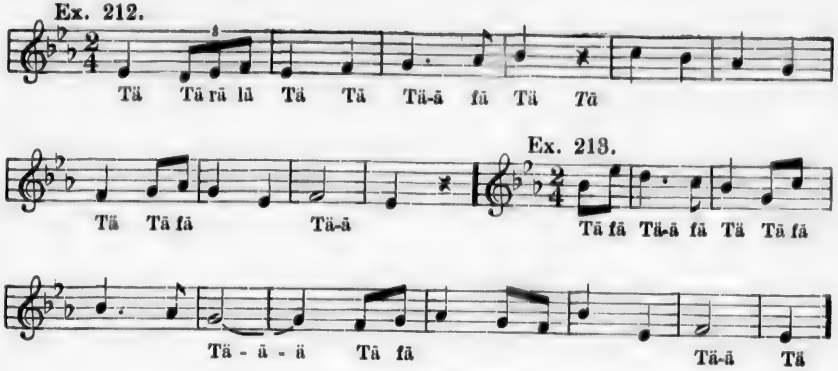
Tä-ä-änä Tä Tä-ä-änä Tä Tä Tä-ä fä

Ex. 211.

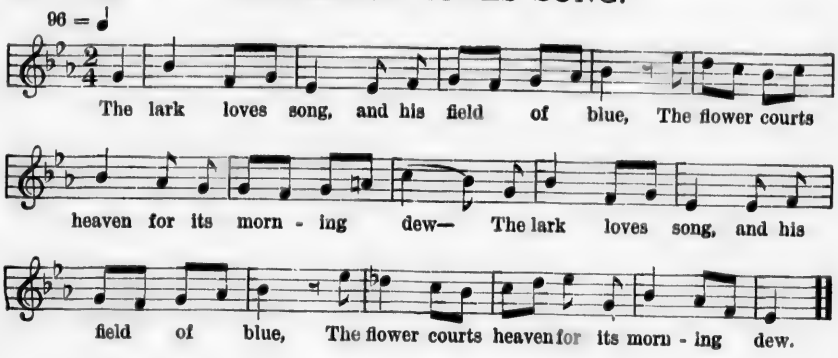
Tä Tä-ä-änä Tä fä Tä-ä

Tä-ä-änä Tä Tä Tä-ä-änä Tä Tä

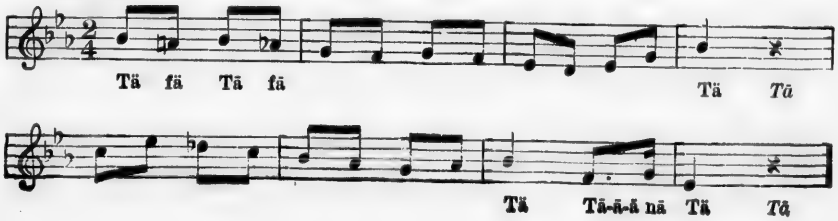
Ex. 212.



No. 30. THE LARK LOVES SONG.



Ex. 214.



Ex. 215.

Tä Tä Tē Tä *Tā* Tē Tä-ä Tē

Ex. 216.

Tä-ä *Tē* Tē Tä Tä Tē fē Tä Tä *fā* Tē fē Tä *Tā* Tē

Ex. 217.

Tä-ä fä Tē Tä *Tā* Tē Tä Tä Tē Tä fä Tä Tē

Tä *Tā* Tē Tä Tä Tē fē Tä *Tā*

Ex. 218.

Tä-ä *Te* Tä Tä Tē Tä fä Tä *Tē*

Ex. 219.

Tä fä Tä fä Tē fē Tä-ä *Tē* Tä Tä Tē Tä-ä Tē fē Tä Tä *Tē*

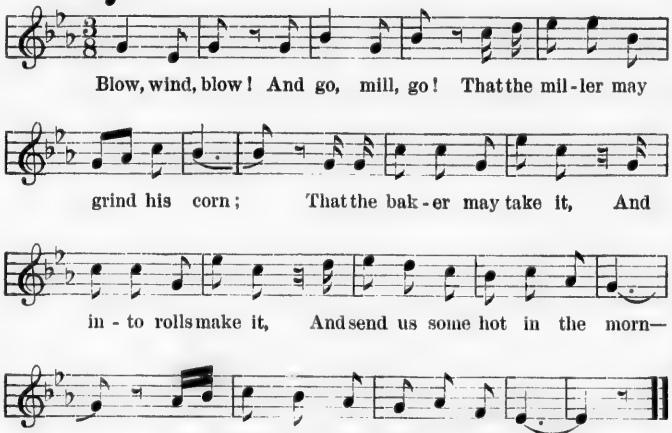
Ex. 220.

Tä *Tā* Tē fē Tä Tä fä Tē fē Tä-ä *Tē* Tē fē Tä fä Tä fä Tē fē Tä-ä fä Tē

Tä Tä Tē Tä *Tā* Tē fē Tä Tä fä Tē fē Tä *Tā*

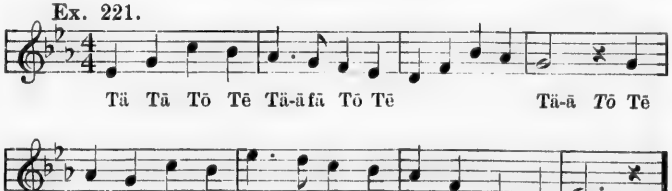
No. 31. Blow, Wind, blow!

144 = ♪

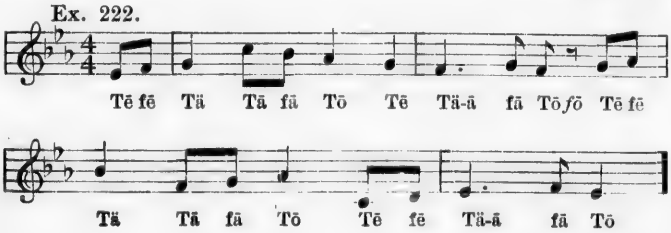


Mother Goose.

Ex. 221.



Ex. 222.



No. 32. COME, LOVELY MAY.

76 = ♩.

Come, love - ly May, and gai - ly Be-deck a - gain the trees, And

let the lit - tle vio - lets A - gain per - fume the breeze. Oh,

how thy lit - tle vio - lets, Sweet May, I long to see; And

'mid the spring-time ver - dure To walk a - gain with thee.

Ex. 223.

Tä-ä-ē Tō Tā Tē Tä-ā Tē Tō-ā *Tē* Tä-ā Tē Tō Tā Tē

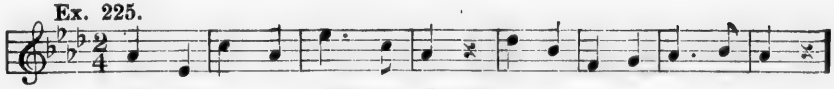
Tä-ä-ē Tō-ā *Tē* Tā Tā Tē Tō Tā Tē

Tä-ä-ē *Tō-ā* Tē Tä - ä - e - ō - ā *Tē*

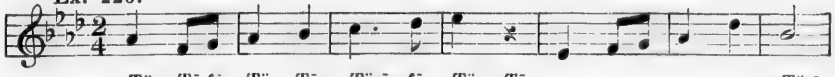
Ex. 224.

Tā Tē Tā Tā Tē Tō Tā Tē Tä-ā Tē Tō*Tā*Tēfē Tä-ā TēfēTō

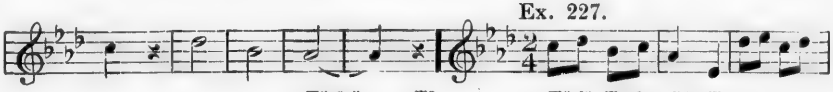
Ex. 225.



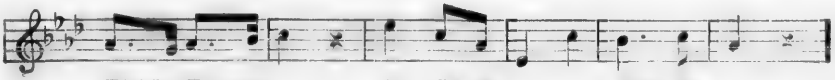
Ex. 226.



Ex. 227.



Ex. 228.



Ex. 229.

Tä Tä Tē Tä-ā fā Tē Tä-ā *Tē*

Ex. 230.

Tä Tä fā Tē fē Tä fā Tä *Tē* Tä-ā Tē

Tä Tä Tē Tä-ā *Tē*

Ex. 231.

Tē fē Tä *Tā* Tē fē Tä *Tā* Tē

Tä-ā Tē Tä *Tā* Tē fē

Ex. 232.

fē Tä Tä Tē Tä-ā *Tē* fē Tä *Tā* Tē fē Tä-ā Tē fē

Ex. 233.

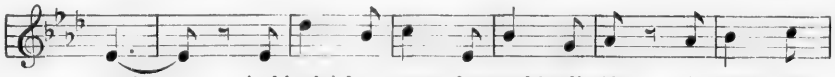
Tä *Tā* *Tē* Tä-ā *Tē* Tä Tä Tē Tä *Tā* Tē

Ex. 234.

Tä-ā Tē Tä Tā fā Tē Tä *Tā* Tē

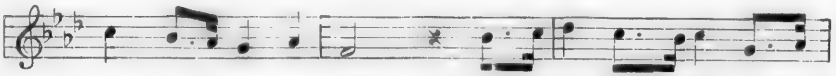
Tä-ā *Tē*

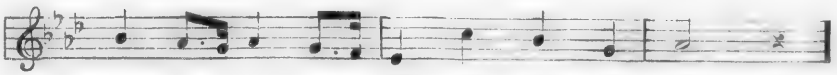
NO. 33. SPRING,—CUCKOO.



BOWLES.

Ex. 235.





NO. 34. TOM HE WAS A PIPER'S SON.

120 = ♩

Tom he was a pi - per's son, He

learned to play when he was young; But

all the tune that he could play Was

"O - ver the hills and far a - way." Now Tom with his pipe made

such a noise, That he pleas - ed both the girls and boys, And

they all stopped to hear him play, "O - ver the hills and far a-way."

MOTHER GOOSE.

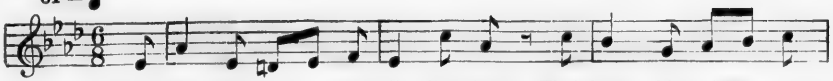
Ex. 236.

Tä Tä Tō Tē Tä-ä-ō-ē

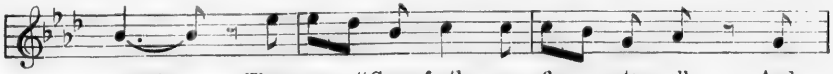
Tä-ä Tō-ē Tä-ä Tō-ē

No. 35. FLOWER DANCES.

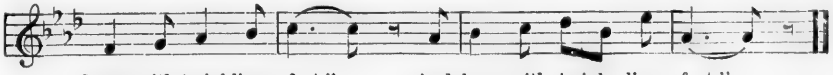
84 = ♩



1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blos-soms, gold and blue and white, Come quick - ly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies far and
6. I'll stay no long - er in the house, The li - lies call me



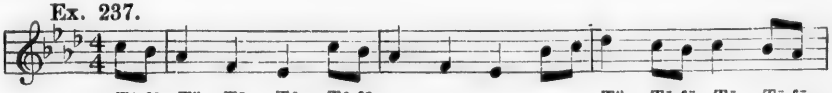
sweet; They cry, "Come forth, ye flower - ets all, And
all; The speed - well, the for - get - me - not, The
gin; The moon looks on with friend - ly smile, And
he; Li - lies play danc - ing tunes no more, The
near Call quick - ly to the Spring - tide feast. Their
too. Sweet flower - ets, danc - ing out - of - doors, I



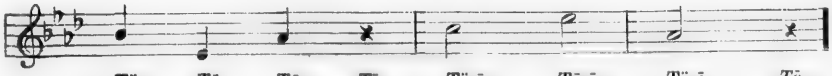
dance with twinkling feet." And dance with twink - ling feet."
vio - lets hear the call. The vio - lets hear the call.
takes great joy there - in. And takes great joy there - in.
pret - ty blos - soms flee. The pret - ty blos - soms flee.
bells ring doub - ly clear. Their, bells ring doub - ly clear.
come to dance with you. I come to dance with you.

GERMAN, TR. BY MRS. ANDERSON.

Ex. 237.



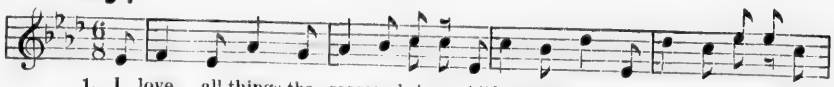
Tē fē Tā Tā Tō Tē fē Tā Tā fā Tō Tē fē



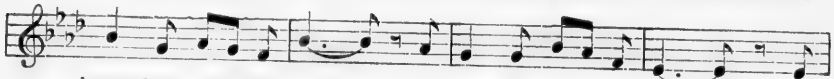
Tā Tā Tō Tē Tā-ā Tō-ē Tā-ā Tō

No. 36. THE VIOLET.

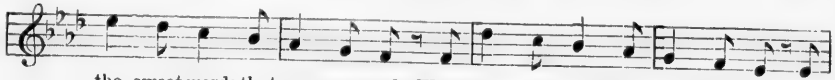
76 = ♩.



1. I love all things the seasons bring, All buds that start, all birds that sing, All
2. I love, how much I love the rose, On whose soft lips the southwind blows, In
3. She comes, the first, the fair- est thing That heaven upon the earth doth fling, Ere
4. What modest thoughts the Violet teaches, What gracious boons the Violet preaches, Bright



leaves from white to jet; All leaves from white to jet; All
pret - ty, am - orous threat; In pret - ty, am - orous threat; The
Win - ter's star has set: Ere Win - ter's star has set: She
maid - en, ne'er for - get! Bright maid - en, ne'er for - get! But

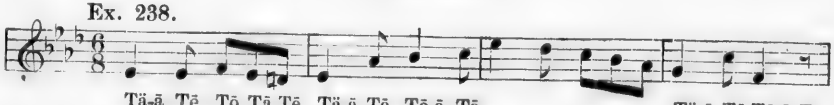


the sweet words that sum-mer sends, When she re - calls her flow-ery friends, But
li - ly, pal - er than the moon, The o - dorous, wondrous world of June, Yet
dwells be - hind her leaf - y screen, And gives, as an - gels give, un-seen, So,
learn, and love, and so depart, And sing thou with thy wis - er heart, "*Long*

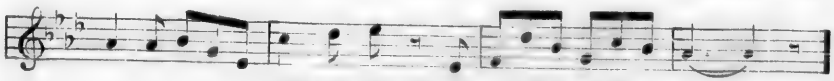
chief—the Vi - o - let! But chief—the Vi - o - let!
more—the Vi - o - let! Yet more—the Vi - o - let!
love—the Vi - o - let! So, love—the Vi - o - let!
live the Vi - o - let!" "*Long live the Vi - o - let!*"

BARRY CORNWALL.

Ex. 238.

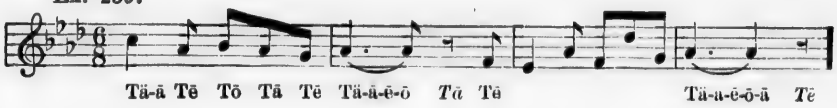


Tä-ā Tē Tō Tā Tē Tä-ā Tē Tō-ā Tē Tä-ā Tē Tō-ā *Tē*

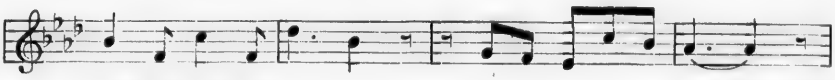


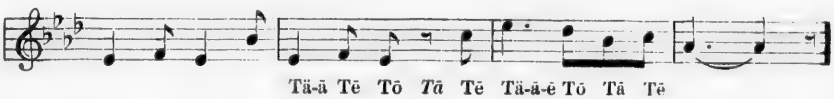
Tä-a Tē Tō *Tā* Tē Tā Tā Tē Tō Tā Tē Tä-ā-ē-ō-ā *Tē*

Ex. 239.

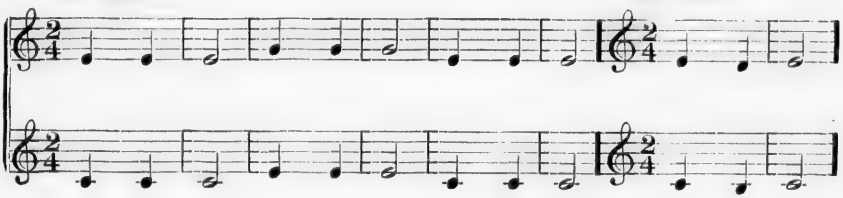


Ex. 240.





Ex. 241.



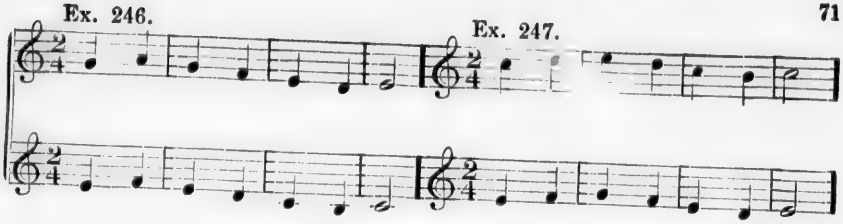
Ex. 242.

Ex. 243.

Ex. 244.

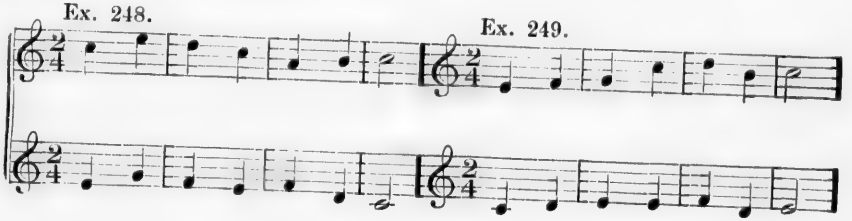
Ex. 245.

Ex. 246.



Ex. 247.

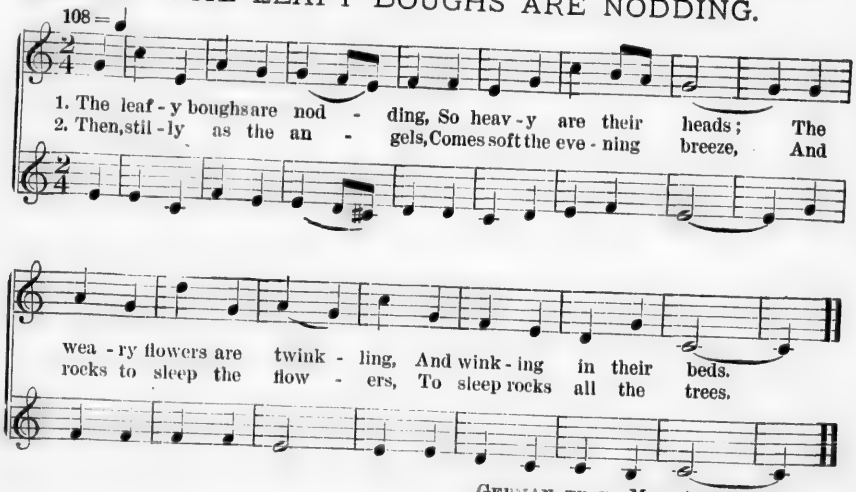
Ex. 248.



Ex. 249.

No. 37. THE LEAFY BOUGHS ARE NODDING.

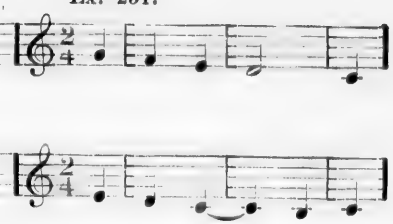
108 = ♩



GERMAN, TR. BY MRS. ANDERSON.

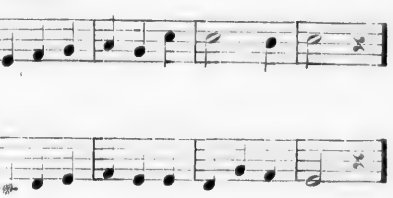
Ex. 250.

Ex. 251.

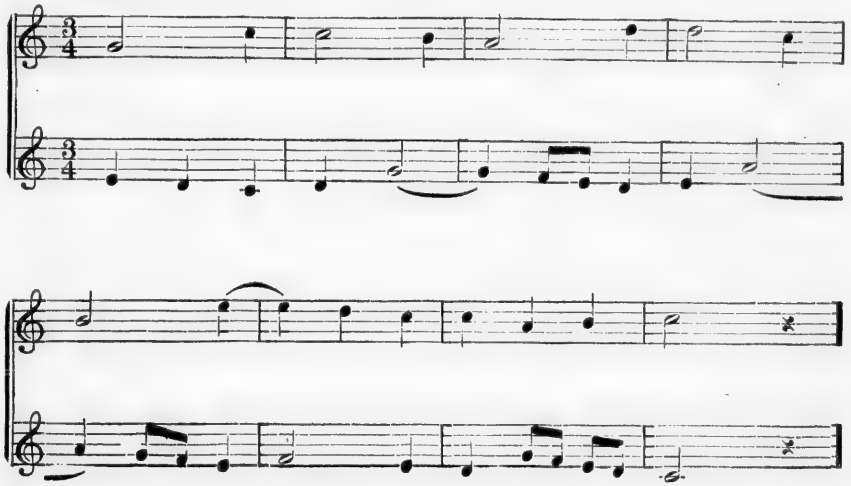


Ex. 252.

Ex. 253.



Ex. 254.



NO. 38. SLEEP, BABY, SLEEP.

88 = ♩

1. Sleep, ba - by, sleep! Thy fa - ther's watch the
2. Sleep, ba - by, sleep! The large stars at the
3. Sleep, ba - by, sleep! A - way to tend the

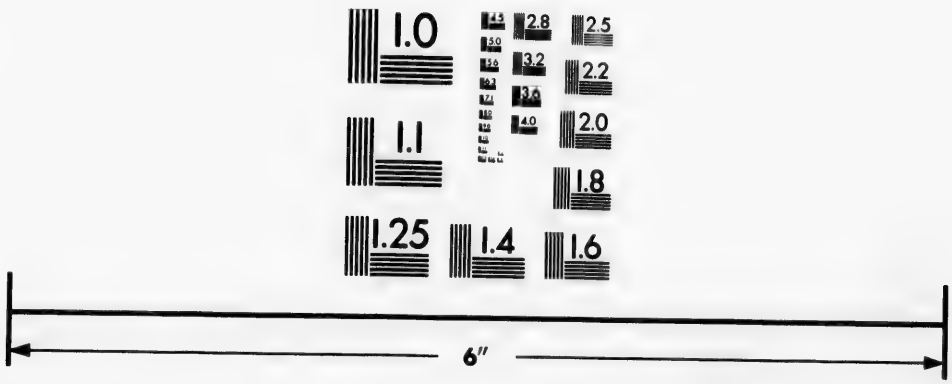
sheep, Thy moth - er's shak - ing the dream - land
sheep, The lit - tle stars are the lambs, I
sheep, A - way, thou sheep - dog fierce and

tree, And down drops a lit - tle dream for
guess, The bright moon is the shep - herd -
wild, And do not harm my sleep - ing

thee. Sleep, ba - - by, sleep!
ess. Sleep, ba - - by, sleep!
child. Sleep, ba - - by, sleep!

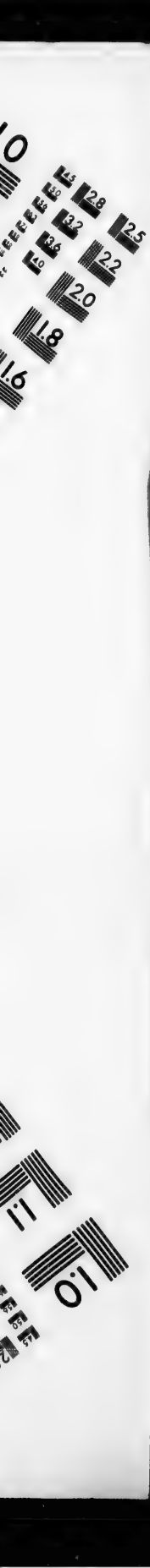
GERMAN, TR. BY ELIZABETH PRENTISS.

IMAGE EVALUATION
TEST TARGET (MT-3)

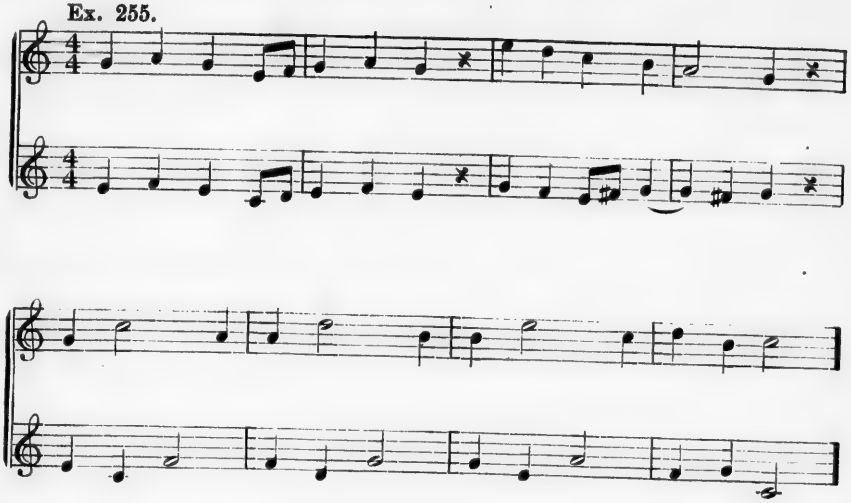


Photographic
Sciences
Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

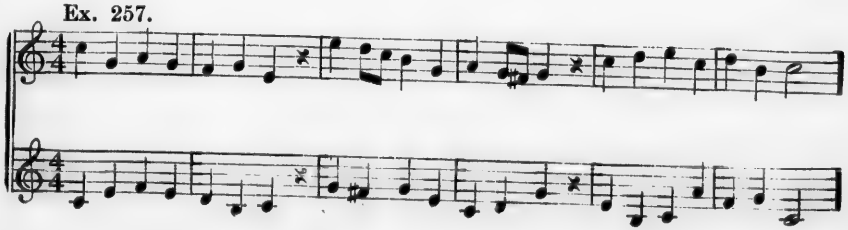

2.8
2.5
3.2
3.6
2.2
2.0
1.8
1.6
1.1
1.0

Ex. 255.



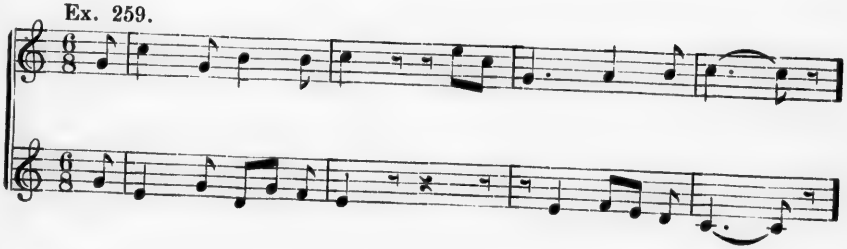
Ex. 256.

Ex. 257.



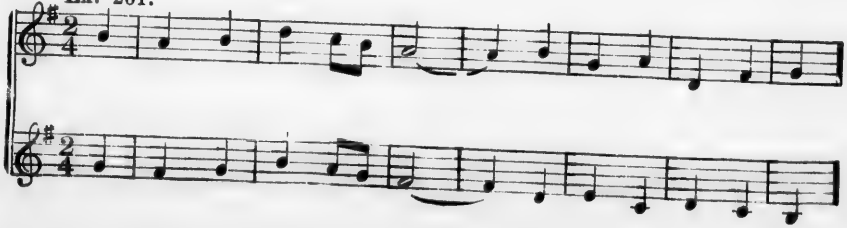
Ex. 258.

Ex. 259.



Ex. 260.

Ex. 261.



No. 39. THE CRICKET.

116 = ♩

1. Lit - tle in - mate, full of mirth, Chirping on my kitch - en hearth,
2. Nei - ther night nor dawn of day Puts a pe - riod to thy play;

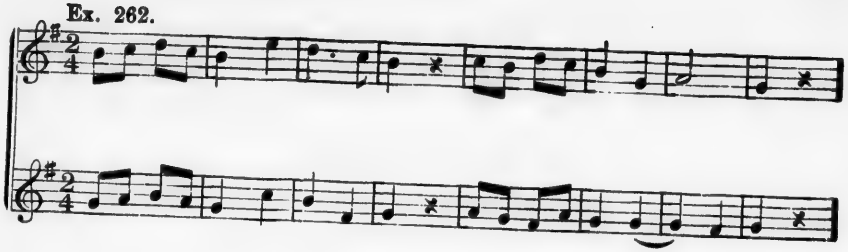
Where-so - e'er be thine a - bode, Al - ways har - bin - ger of good.
Sing then and ex - tend thy span Far be - yond the date of man.

Pay me for thy warm re - treat With a song more soft and sweet;
Wretch - ed man, whose years are spent In re - pin - ing dis - con - tent,

In re - turn thou shalt re - ceive Such a strain as I can give.
Lives not, a - ged though he be, Half a span, com-pared with thee.

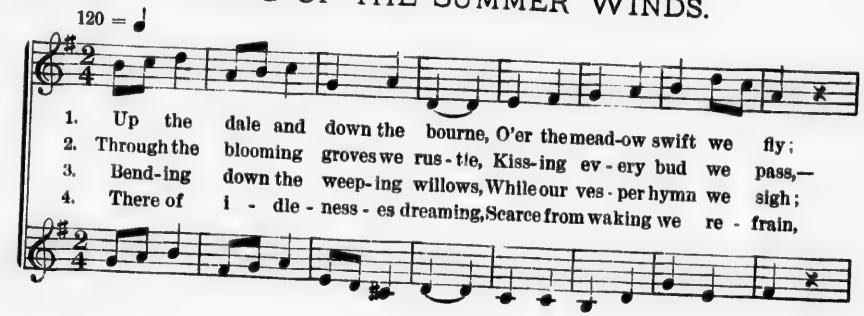
COWPER.

Ex. 262.

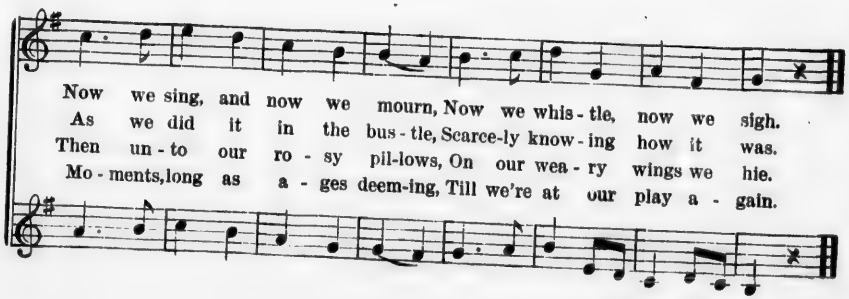


No. 40. Song of the Summer Winds.

120 = ♩



1. Up the dale and down the bourne, O'er the mead-ow swift we fly;
2. Through the blooming groves we rus-tle, Kiss-ing ev-ery bud we pass,—
3. Bend-ing down the weep-ing willows, While our ves-per hymn we sigh;
4. There of i-dle-ness-es dreaming, Scarce from waking we re-frain,



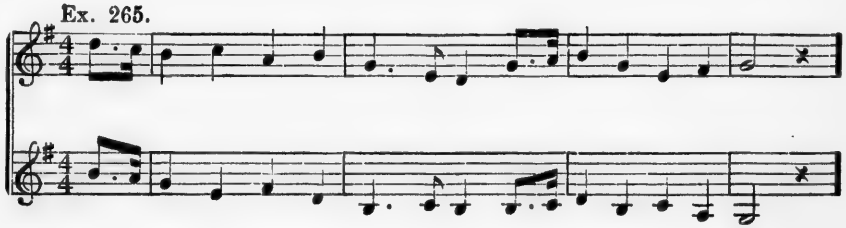
Now we sing, and now we mourn, Now we whis-tle, now we sigh.
As we did it in the bus-tle, Scarce-ly know-ing how it was.
Then un-to our ro-sy pil-lows, On our wea-ry wings we hie.
Mo-ments, long as a-ges deem-ing, Till we're at our play a-gain.

George Darley.

Ex. 263.

Ex. 264.

Ex. 265.



Ex. 266.

No. 41.

116 = ♩

1. In the sum - mer night, When the moon shines bright, And the air is calm and still, The fair - ies wake By
2. From the pale blue bell, In the for - est dell, From the wa - ter - li - ly's cup;
3. With mirth and glee, And min - strel - sy, Their rev - els they re - new;
4. And round and round, On the moss - y ground, They dance with might and main;

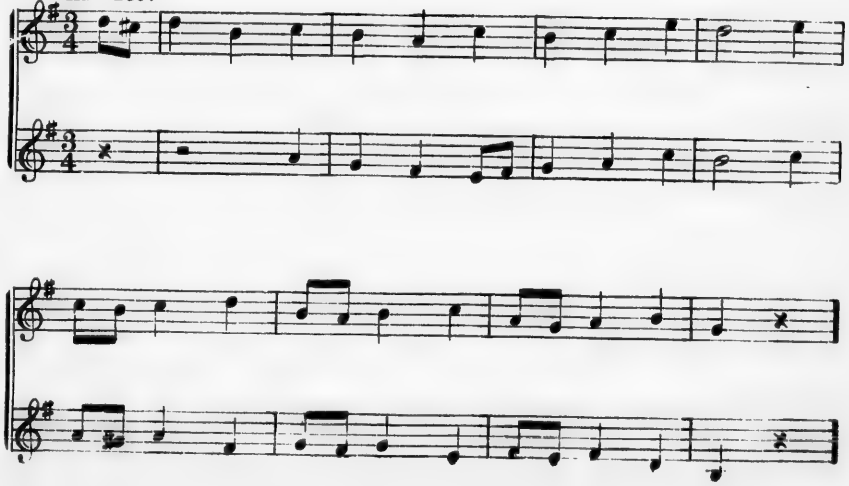
And from sweet re - pose In the
The feast they eat Is
But at morn - ing's light They

stream and lake, In val - ley and on hill. . . .
fra - grant rose, The ti - - ny fays spring up. . . .
hon - ey sweet, And they quaff the glis - tening dew. . . .
flee from sight, And hide in the flowers a - - gain. . . .

Ex. 267.

Ex. 268.

Ex. 269.



No. 42. EVENING MUSIC.

126 = ♩

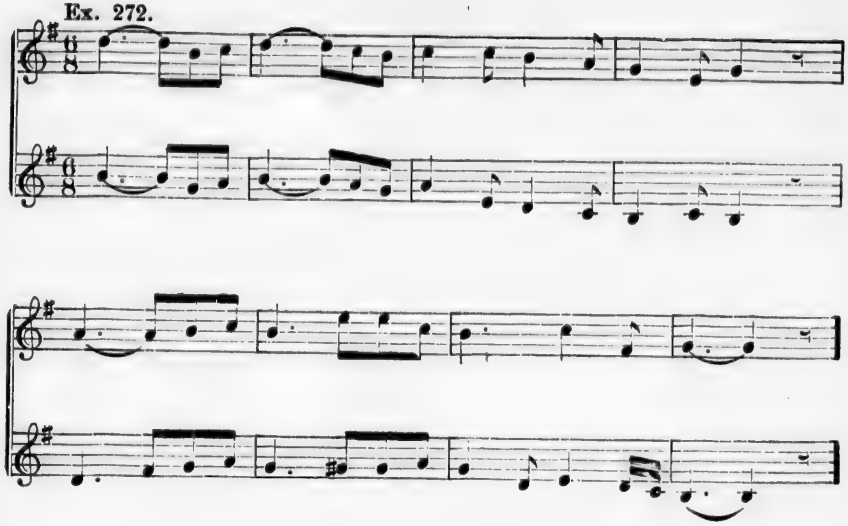
1. The win - dow is o - pen, The gar - den is still; But hark to the mu - sic That comes from the hill!
2. There scrapes on his fid - dle The ka - ty - did shrill, And from the wood an - swers The sad whip-poor-will.
3. His torch for the danc - ers, The fire - - fly brings; While the mer - ry mos - qui - to Both waltz - es and sings.
4. The moths glide like snow - flakes, So si - lent their wings, And frogs in the mead - ow Are jol - ly as kings.

MRS. ANDERSON.

Ex. 270.

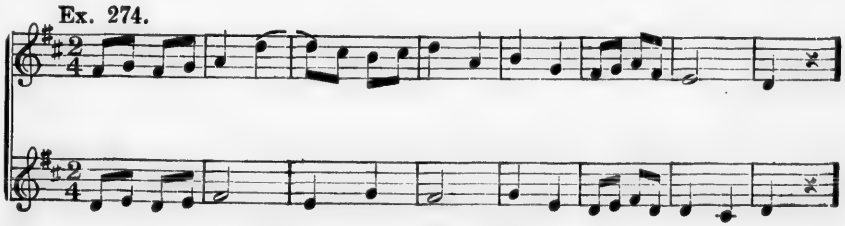
Ex. 271.

Ex. 272.

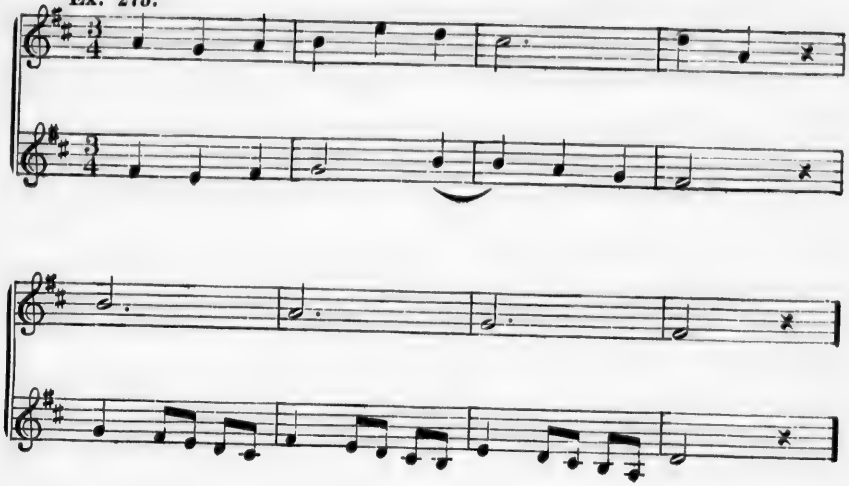


Ex. 273.

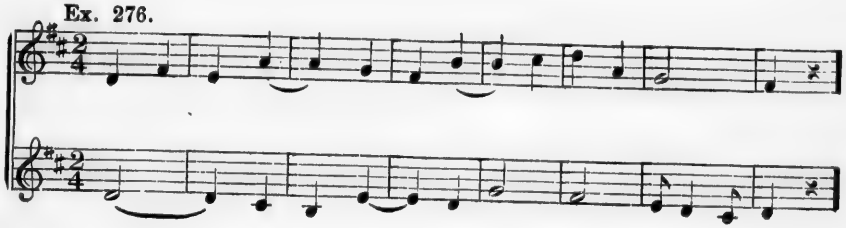
Ex. 274.



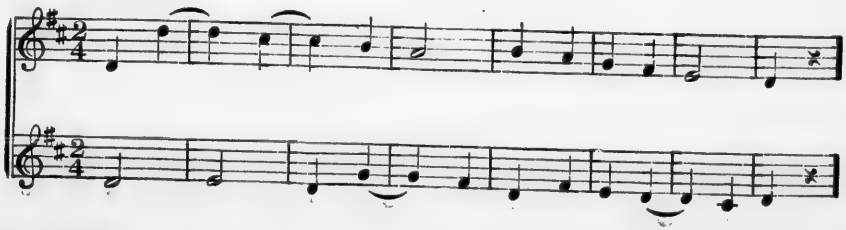
Ex. 275.



Ex. 276.

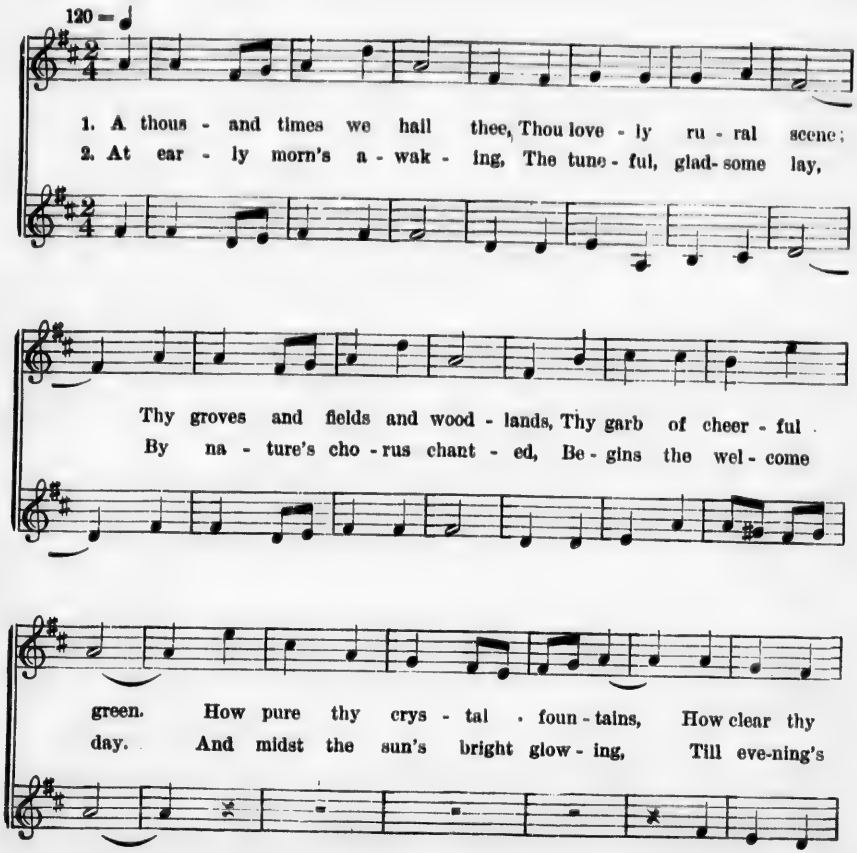


Ex. 277.



SPRING

No. 43.


120 = ♩
1. A thous - and times we hail thee, Thou love - ly ru - ral scene;
2. At ear - ly morn's a - wak - ing, The tune - ful, glad - some lay,
Thy groves and fields and wood - lands, Thy garb of cheer - ful
By na - ture's cho - rus chant - ed, Be - gins the wel - come
green. How pure thy crys - tal foun - tains, How clear thy
day. And midst the sun's bright glow - ing, Till eve-ning's

purl - ing rills, How sweet the tuft - ed flow - erets That blos - som
dew - y fall, In tones of mel - low sweet-ness These feathered

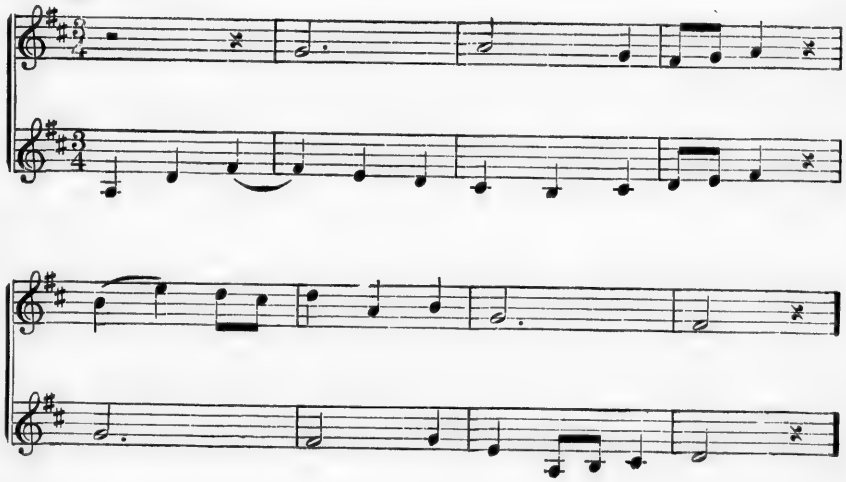
on thy hills! That blos - som on thy hills! Thy
war - blers call; These feath - ered war - blers call; No

scene of blush - ing beau - ty My heart with pleas - ure fills. Thy
pal - ace knows such pleas - ure; No spa - cious, gild - ed hall. No

scene of blush- ing beau - ty My heart with pleas - ure fills.
pal - ace knows such pleas - ure; No spac - ious, gild - ed hall.

Ex. 278.

Ex. 279.



Ex. 280.

No. 44. Dream Kisses.

132 = ♪

1. Who is that kiss-ing our ba - by,
2. For if you lis-ten, you'll hear her,
3. Yet see those two pur-ple pan - sies,
4. Look at their queer lit-tle fac - es,

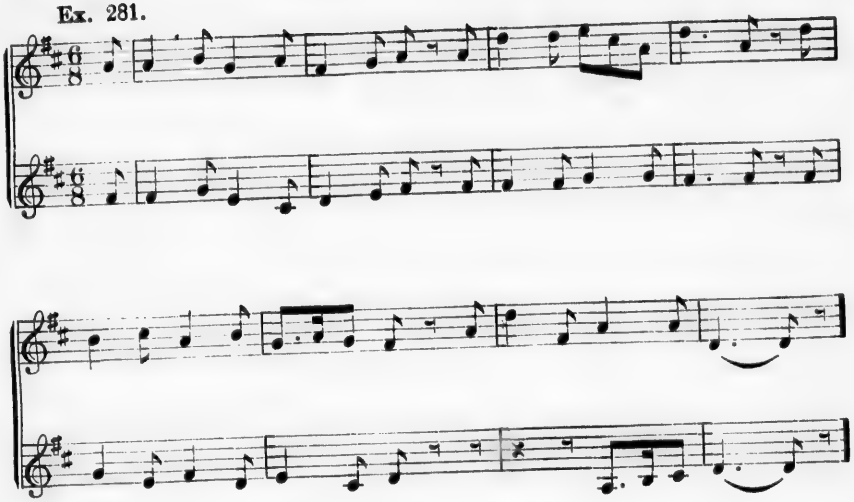
Fast a - sleep in her bed?
Kissing so soft and light;
Ly - ing close to her ear;
How like ba - bies they seem;

Some lit - tle dream - an - gel,
When there is no - bod - y
She told them fun - ni - est
May be they crept from their

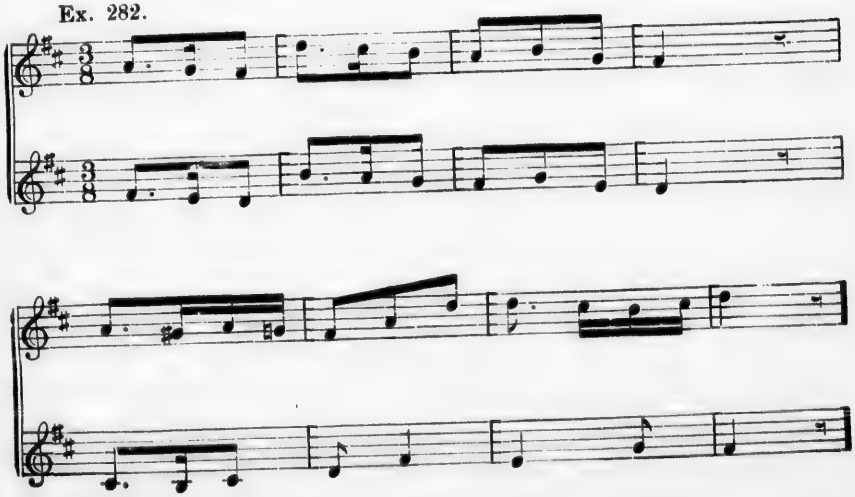
may be, Hov-er - ing o - ver - head.
near her, All a - lone in the night.
fan - cies, Think-ing that they could hear.
pla - ces, Kissed her soft in her dream.

Mrs. Anderson.

Ex. 281.



Ex. 282.



NO. 45. ONWARD FLOAT!

66 = ♩.

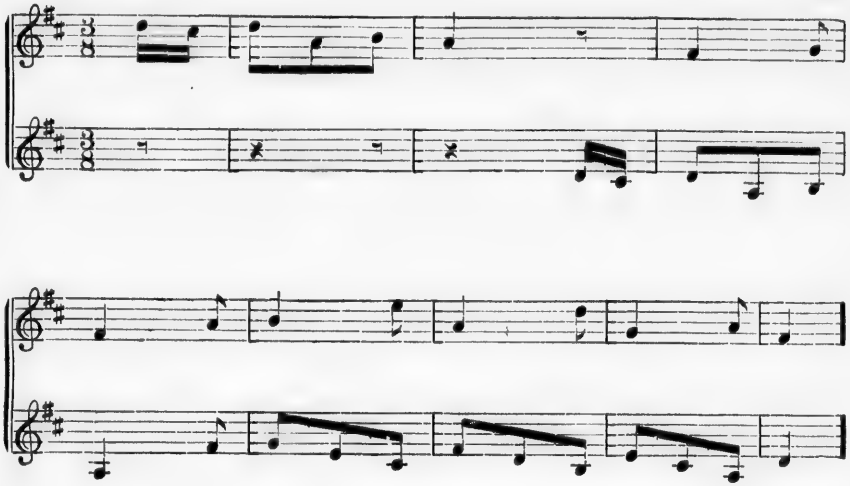
On - ward float, the wave di - - vid - ing,

Go, ... my bark, se - rene - - ly glid - ing;

On - - ward float, the wave . . . di - vid - ing,

Go, ... my bark, se - rene - - ly glid - ing.

Ex. 283.



Ex. 284.

Ex. 285.

No. 46. THE FOUR SEASONS.

88 = ♩

1. Birds are in the wood - land, buds are on the tree,
2. Fruits are ripe in Au - tumn, leaves are sere and red;

Mer - ry Spring is com - ing, ope the pane and see.
Then we glean the corn - field, thank-ing God for bread.

Then come sport - ive breez - es, fields with flowers are gay,
Then at last comes Win - ter, fields are cold and lorn,
3. Thus as years roll on - ward, mer - ri - ly we sing.

In the woods we're sing - ing, through the Sum - mer day.
But there's hap - py Christ - mas, when our Lord was born.
Thank - ful for the bless - ings all the sea - sons bring.

GERMAN, TR. BY DULCKEN.

No. 47. SCHOOL IS OVER!

84 = ♩

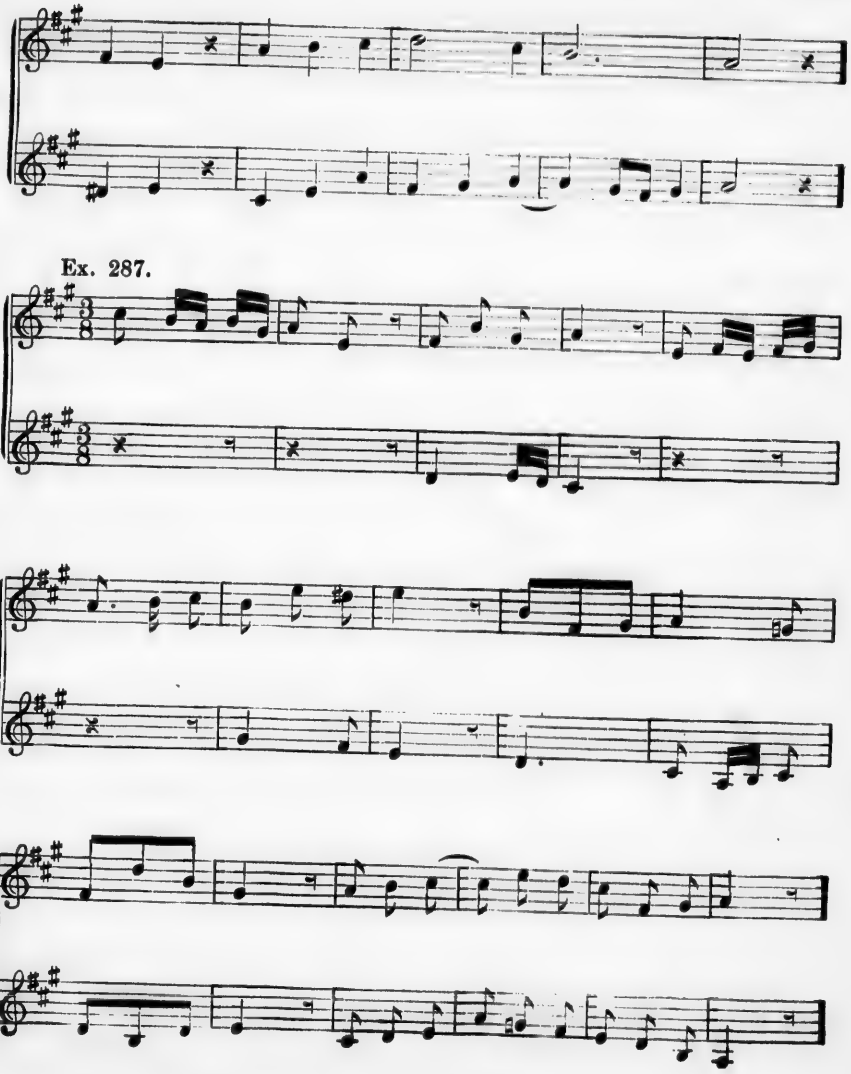
1. School is o - - ver! Oh, what fun!
2. Through the mead - ow, Up the hill;

Les - sons fin - ished, Play be - gun. Who'll laugh loudest?
Back-ward, for - ward, Run - ning still. Laugh - ing, play - ing,

Let us try; Who'll run fast - est, You or I?
Round a - bout; Come and hear us Sing and shout.

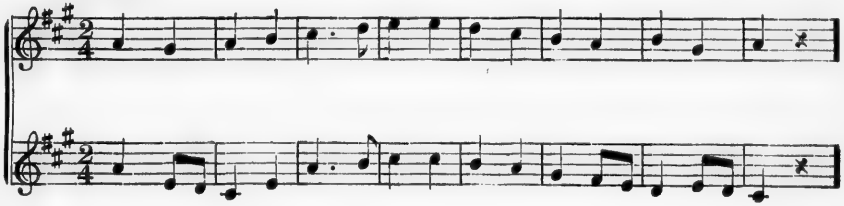
FROM "UNDER THE WINDOW."

Ex. 286.

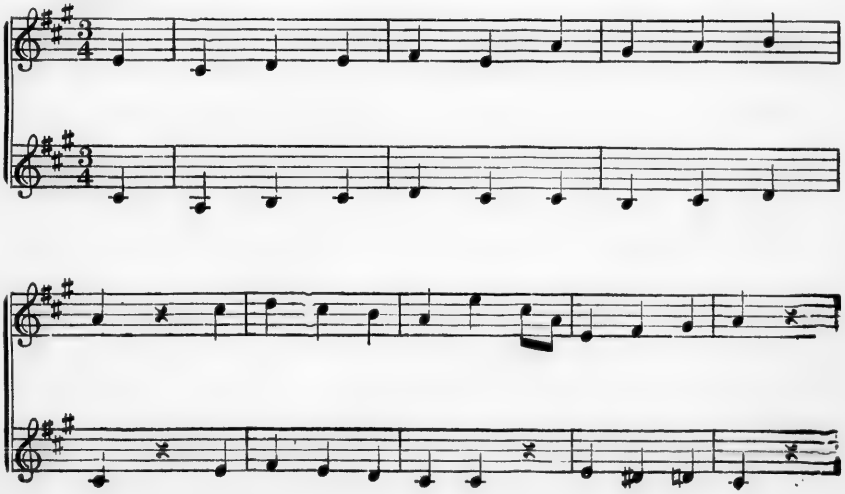

Ex. 287.

Ex. 288.

Ex. 289.



Ex. 290.



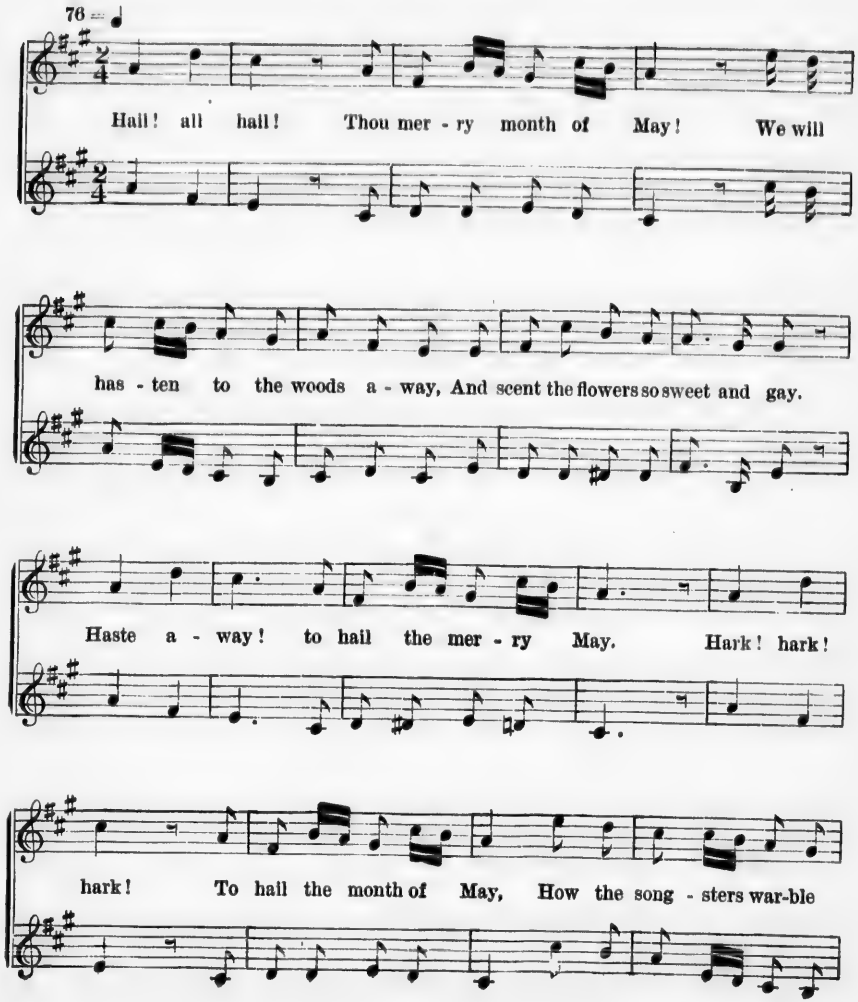
Ex. 291.

Ex. 292.

Ex. 293.

Ex. 294.

No. 48. MAY SONG.



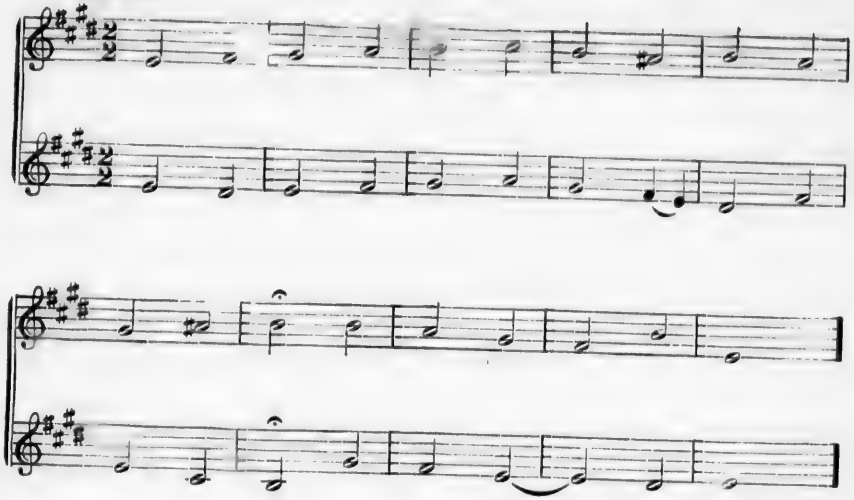
on each spray! And we will be as blithe as they. Then a-

- way, to hail the mer - ry May— The mer - ry, mer - ry,

May! Then a - way, to hail the mer - ry month of May.

Ex. 295.

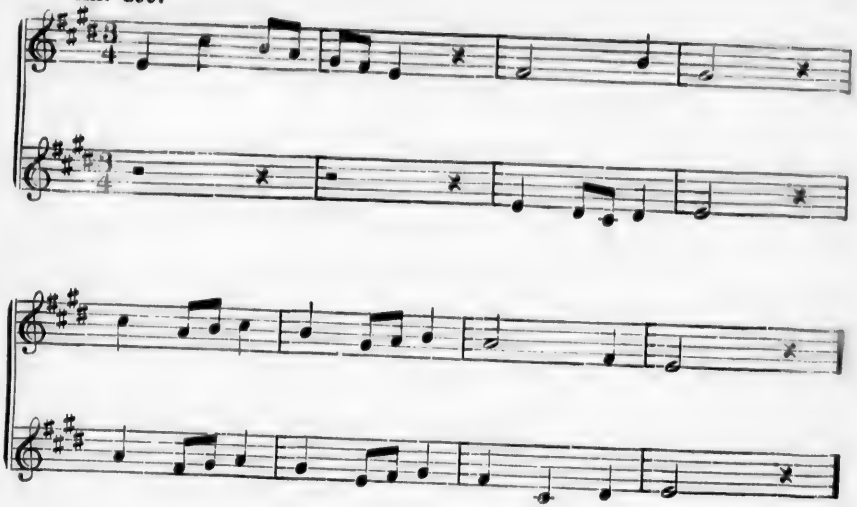
Ex. 296.



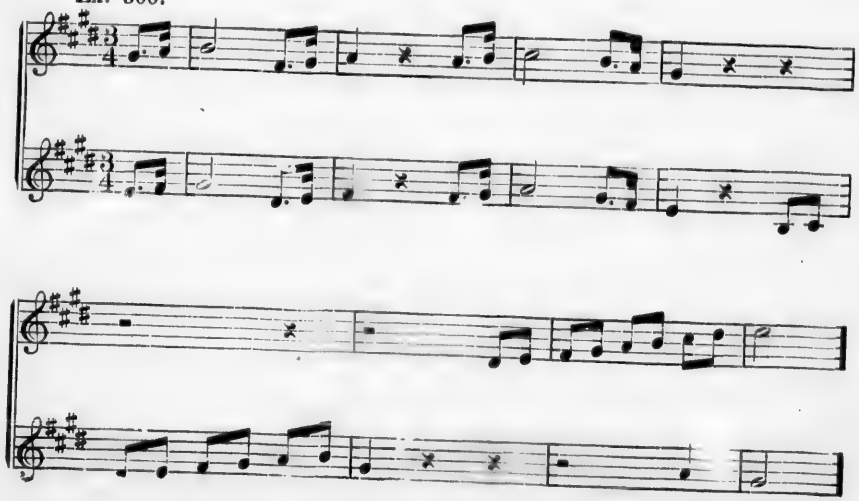
Ex. 297.

Ex. 298.

Ex. 299.



Ex. 300.



No. 49. FANCIES.

72 = ♩ or 144 = ♪

1. I would be a cloud-let, Drift - ing o'er the blue, With its flee - cy softness, And its changing hue; When the morning shineth, Full of gold - en rest, But when day de - clin - eth, In the glow-ing west, By the fad - ing sun - set kist In - to ten - der am - e - thyst.

2. I would be a zeph - yr, Wan - der- ing at will, O'er the heathery moorland, Up the thy-my hill; Rust-ling thro' the green leaves, Rippling o'er the brook, Steal - ing rar - est fra - grance From each flowery nook, And, at noontide, sleep-ing well, In the li - ly's nod - ding bell.

W. W. Caldwell.

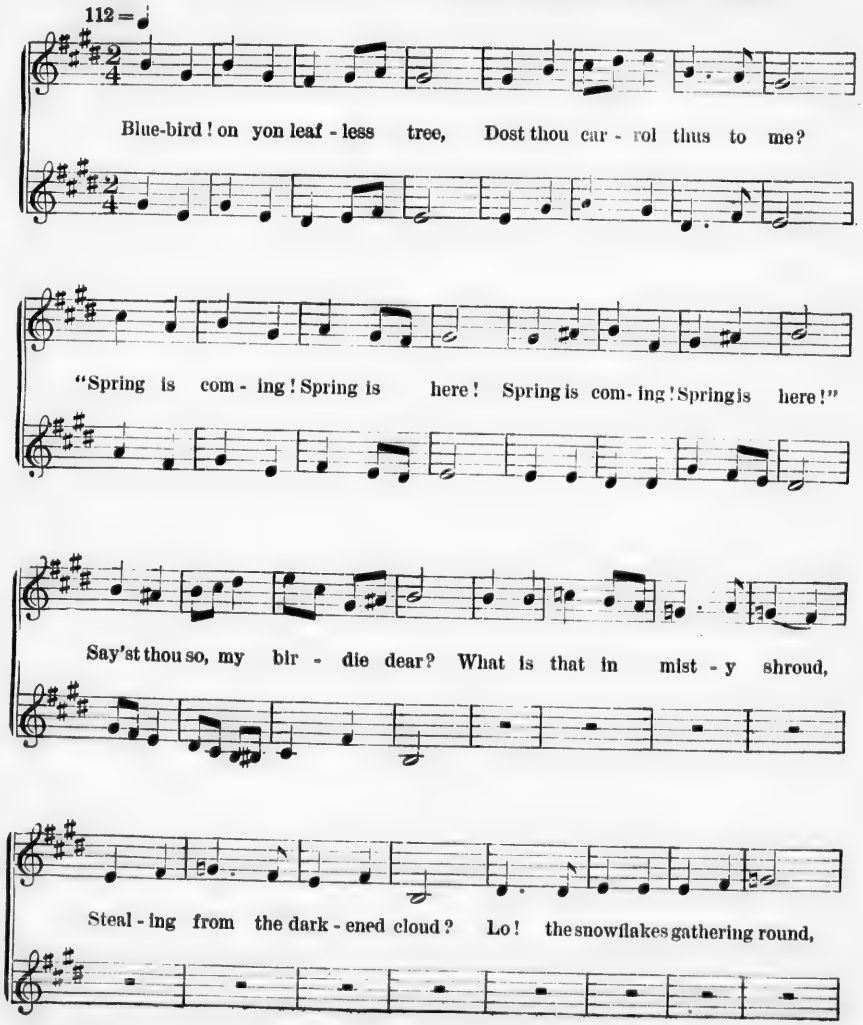
Ex. 301.

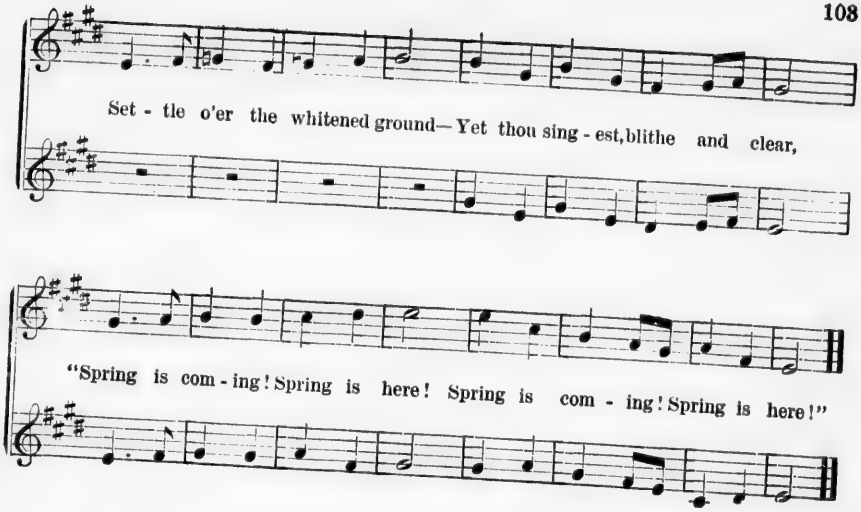
Ex. 302.

Ex. 303.

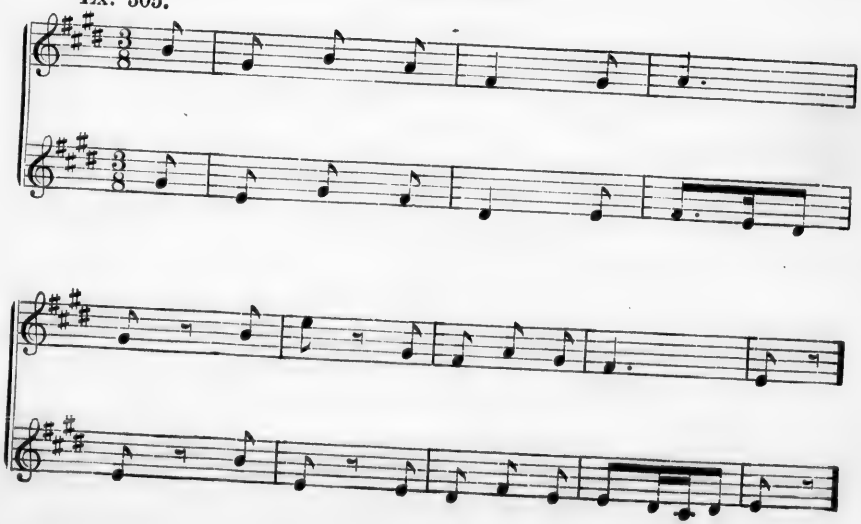
Ex. 304.

No. 50. Blue-bird on yon leafless tree.




Set - tle o'er the whitened ground—Yet thou sing - est, blithe and clear,
"Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!"

Ex. 305.



No. 51. BO-PEEP.

116 = ♩

1. Bo - peep, ear - ly snow - drop, Cried the sil - ver - winged
2. Bo - peep, laughed the wind - flower At the foot of the

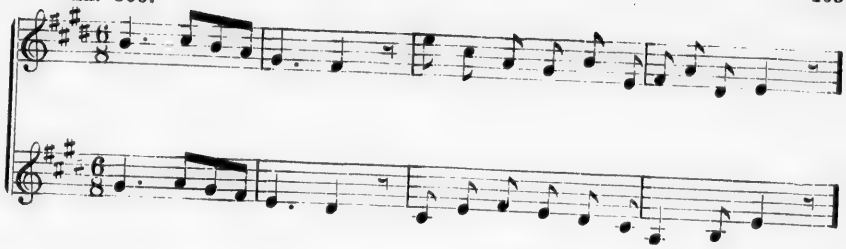
snow, Our game is a short one, For I must
tree, Vio - let and blue - bird I hear, I

go, Bo - peep, fair - y wood - moss, Cried the gay A - pril
see, Bo - peep, sang the rob - in, Are you all fast a -

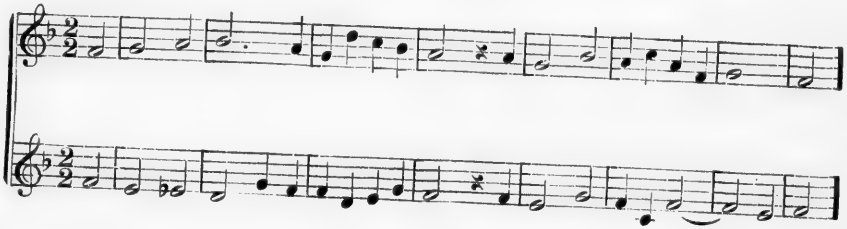
shower, I may play hide and seek, Full half an hour.
sleep? Ap - ple blooms, but - ter - flies, Bo - peep, Bo - peep!

MRS. ANDERSON.

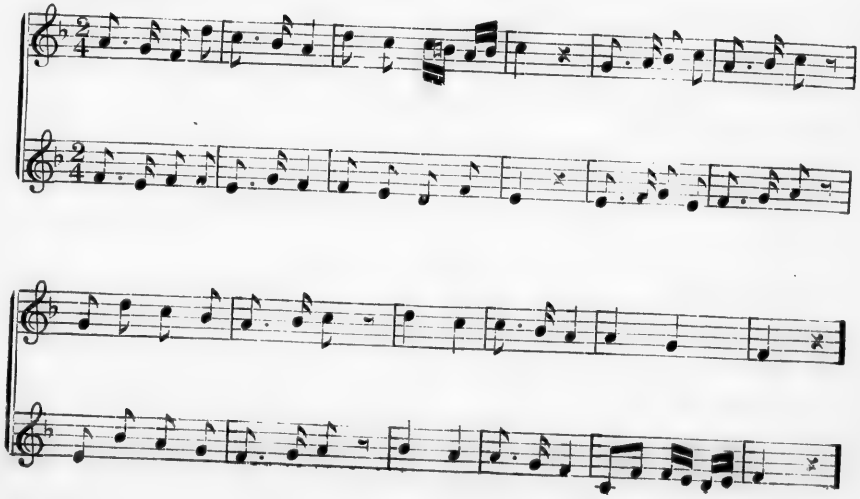
Ex. 306.



Ex. 307.



Ex. 308.



No. 52. The Flower of Wunderhold.

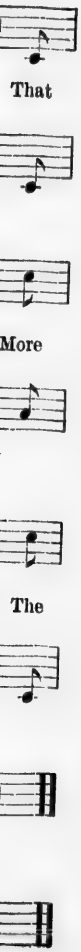
60 = ♩ or 120 = ♪

There blooms a flower, its home is nigh, But where, I shall not tell; That

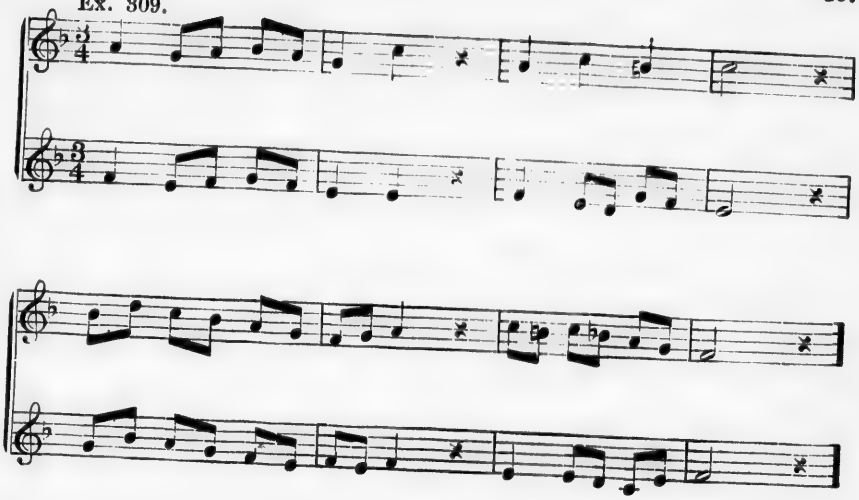
pleas - es well both heart and eye, Like sun - light through the dell: More

pre - cious 'tis than pearl or gold, And there - fore called we know, The

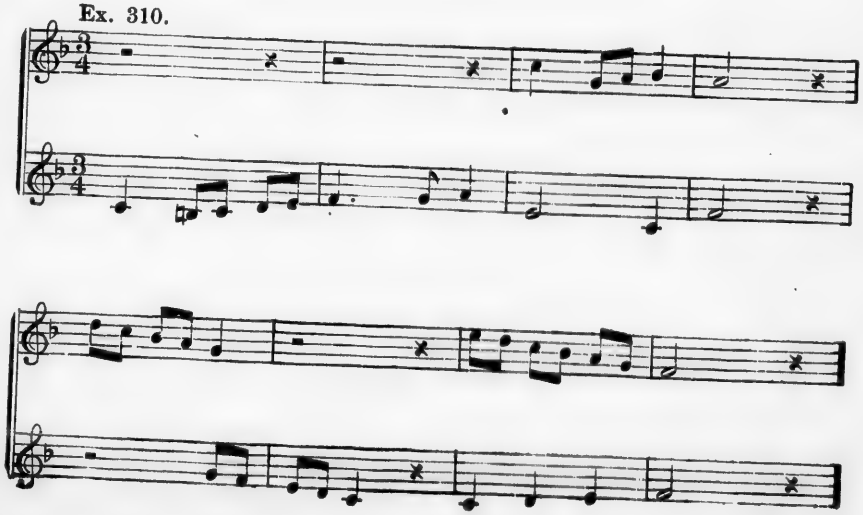
lit - tle flower of Wun - der - hold, And with good reason so.



Ex. 309.



Ex. 310.



No. 53. Spring's Delights.

96 = ♩

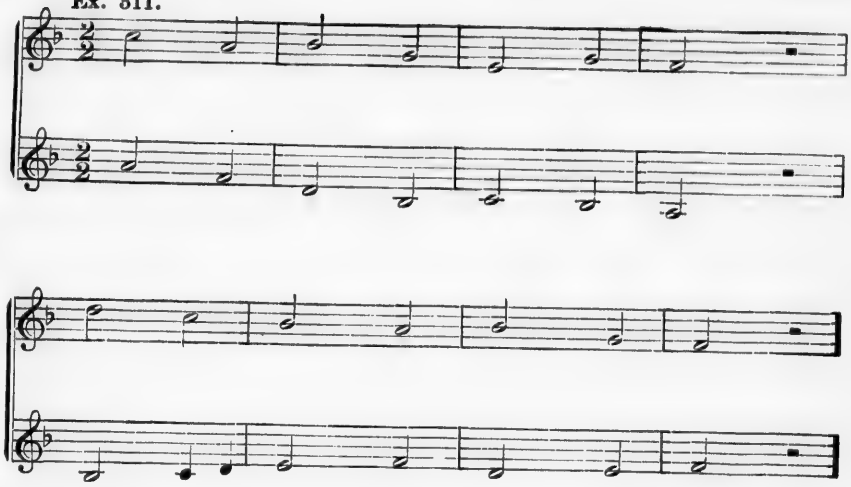
Spring's de-lights are all re - viv - - - - ing,

Ver - dant leaf - lets clothe the spray;

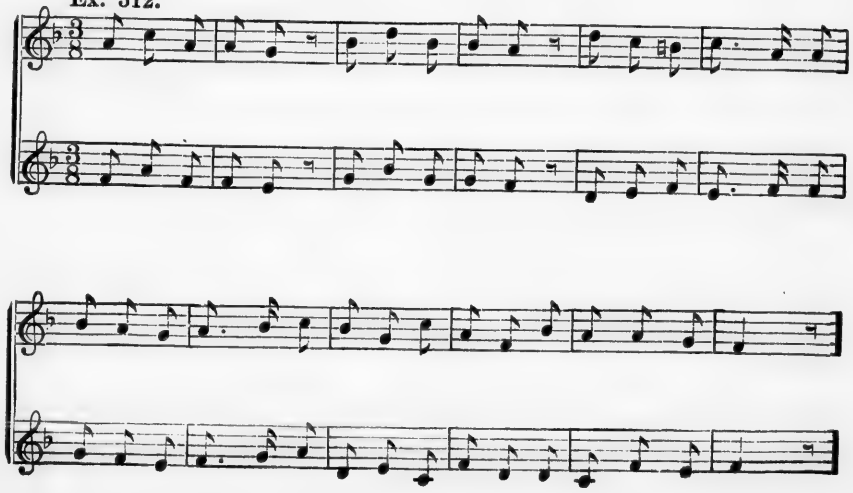
Haw-thorn buds give joy - ful ti - - - - ding.

Wel - come news, 'tis blithe May - day!

Ex. 311.



Ex. 312.

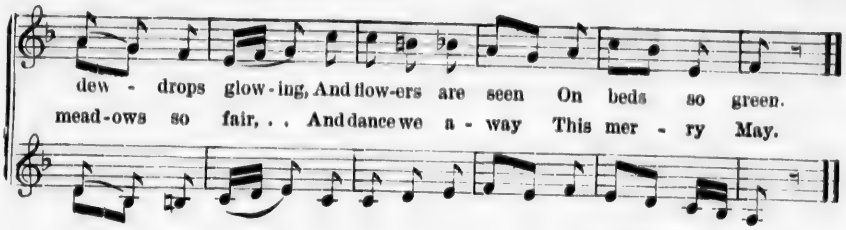


No. 54. UP, UP, LET US GREET.

132 = ♪

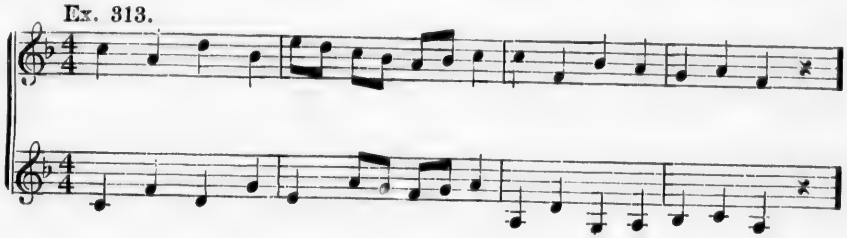
1. Up, up, let us greet The sea - son so sweet, For win - ter is gone; And the flow - ers are spring - ing, And lit - tle birds sing - ing Their soft notes ring - ing, And bright is the sun! When all was drest In a snow - y vest, There grass is grow-ing, With

2. All down in the grove A - round, a - bove, Sweet mu - - sic floats; As now loud - - ly vy - - ing, Now soft - ly sigh - ing, The night - in - gale's ply - ing Her tune - ful notes; And joy-ous at spring, Her com-pan - ions sing, Up, maidens re - pair To the



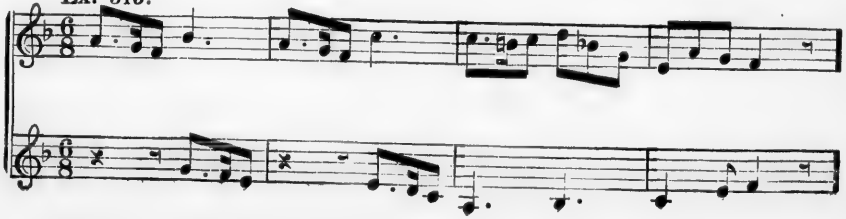
GODFREY OF NIFEN.

Ex. 313.



Ex. 314.

Ex. 315.

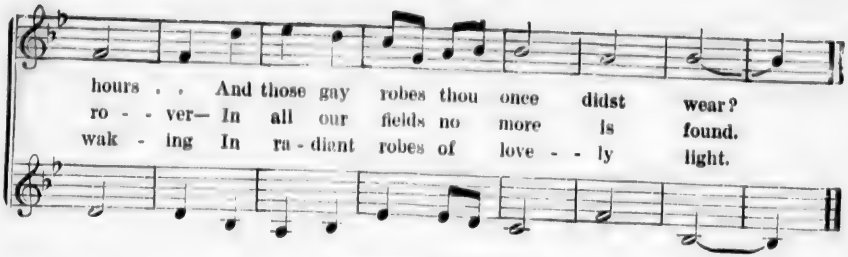


WINTER.

No. 55.

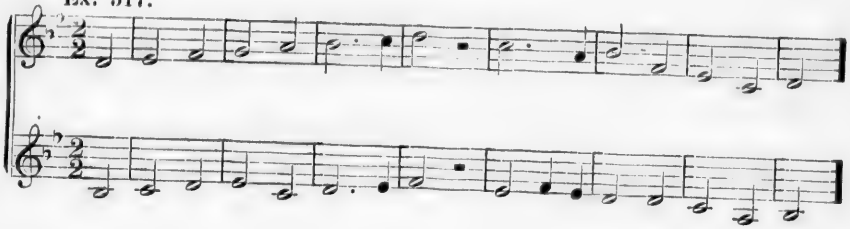
100 = ♩

1. How deep a sleep hath bound thee! A snow - y shroud is round thee, O earth, our moth - er fair. . . . Where now are spring's gay flow - - ers, And sum - mer's gol - den
2. How tran - quil are thy slum - bers! No shep-herd's tune - ful num - - bers By vale or stream re - sound. . . Sweet sum - mer songs are o - - ver, The swal - low—joy - ous
3. A Fa - ther's hand hath dressed thee In win - ter's robes;—so rest thee Be - neath his watch - ful sight. . . Thy win - try slum - bers break - - ing, We soon shall see thee



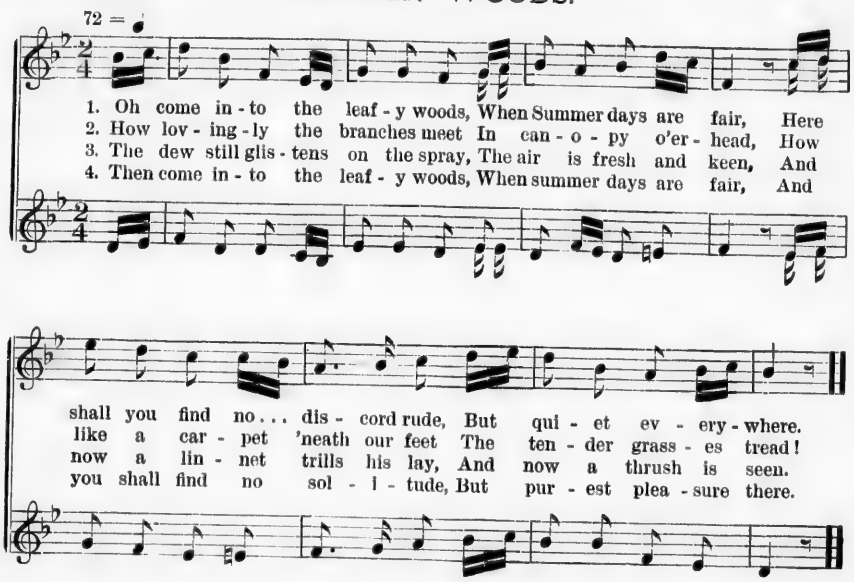
Ex. 316.

Ex. 317.

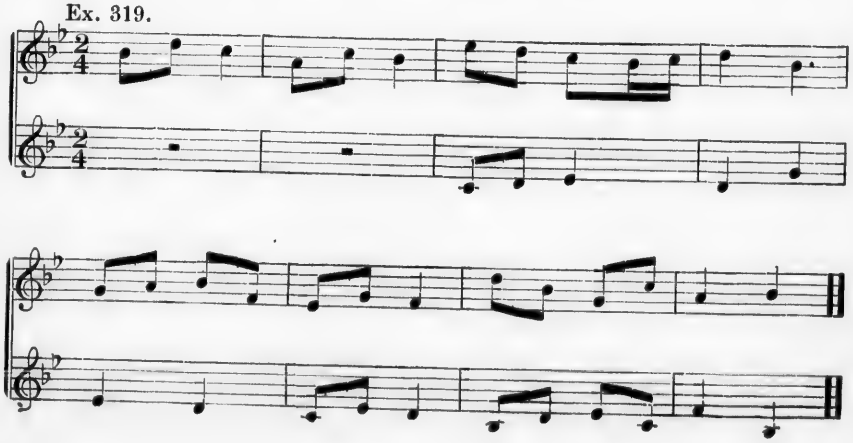


Ex. 318.

No. 56. SUMMER WOODS.



Ex. 319.



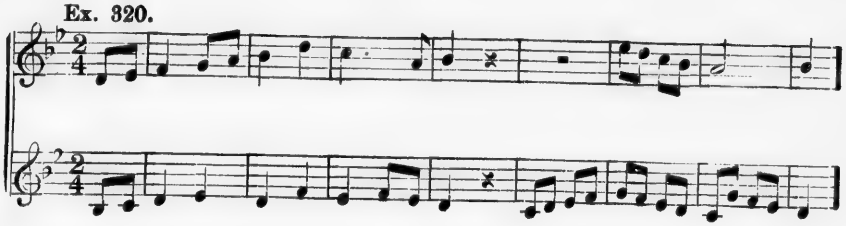
No. 57. WISHING.

88 = ♩

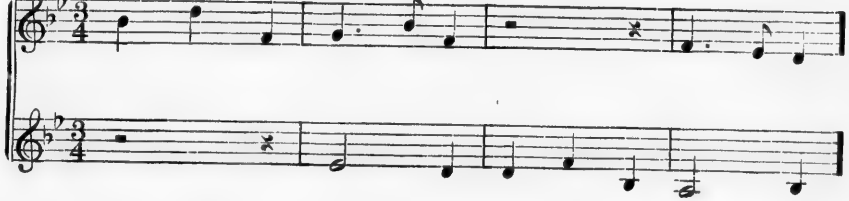
1. Ring-ting! Ring-ting! I wish I were a Prim - rose, A bright yel - low Prim - rose, blow - ing in the spring! The stoop - ing boughs a - bove me, The wand-'ring bee to love me, The fern and moss to creep a - cross The Elm tree for our king!
2. Nay-stay! Nay-stay! I wish I were an Elm tree, A great, lof - ty Elm tree, with green leaves gay! The winds would set them danc - ing, The sun and moonshine glance in, The birds would house a - mong the boughs, And sweet - ly sing.
3. Oh no! Oh no! I wish I were a Rob - in, A Rob - in or a lit - tle Wren, ev - ery-where to go; Through for - est, field or gar - den, And ask no leave or par - don, Till win - ter comes with i - cy thumbs To ruf - fle up our wing!
4. Well-tell! Well-tell! Where should I fly to; Where go to sleep in the dark wood or dell? Be - fore a day was o - ver, Home comes the rov - er, For moth - er's kiss— sweet - er this Than an - y oth - er thing.

ALLINGHAM.

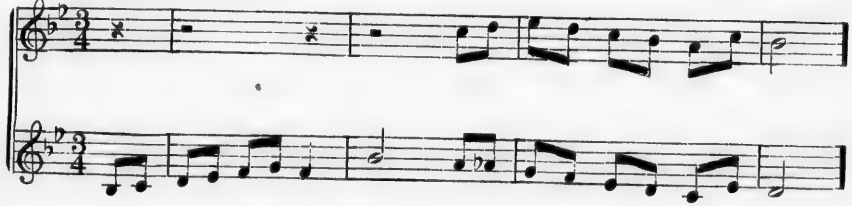
Ex. 320.



Ex. 321.

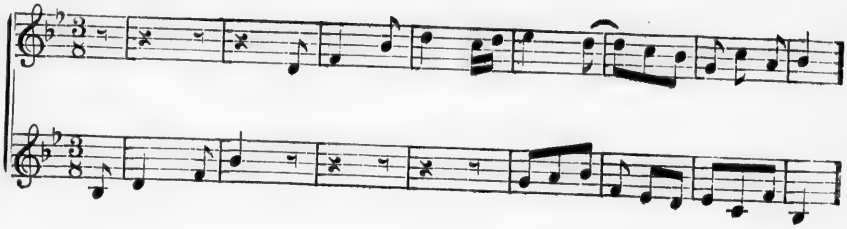


Ex. 322.

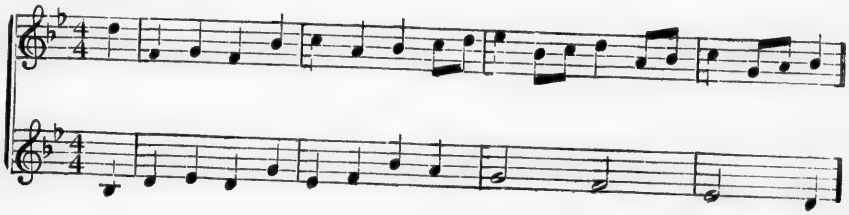


Ex. 323.

Ex. 324.



Ex. 325.

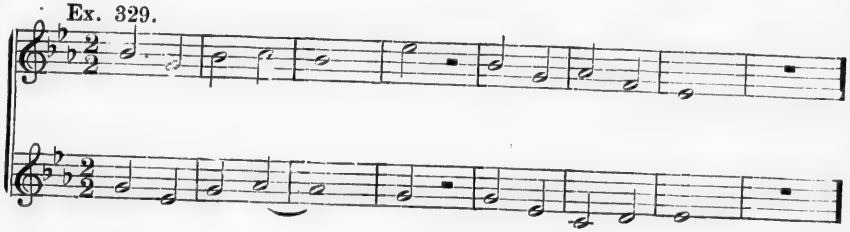


Ex. 326.

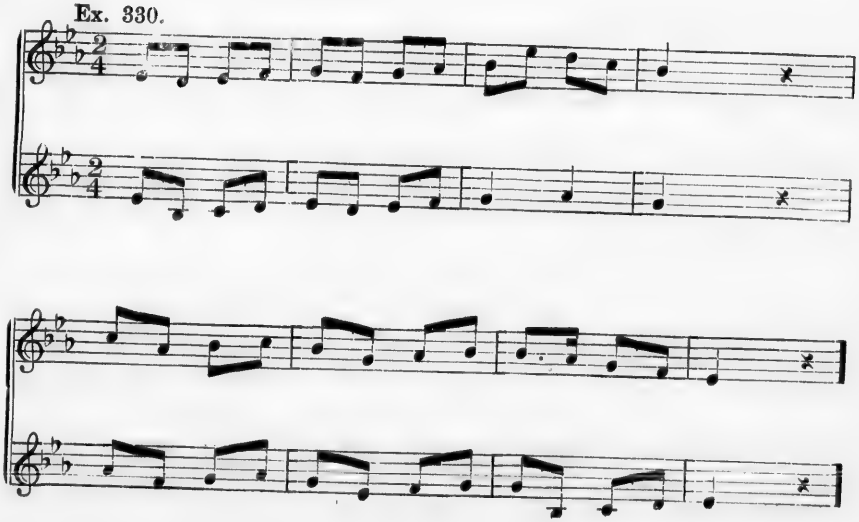
Ex. 327.

Ex. 328.

Ex. 329.



Ex. 330.



No. 58. WINTER SONG.

104 = ♩

1. Sum-mer joys are o'er;— Flowerets bloom no more;— Win-try winds are sweep-ing;
2. Now no plum-ed throng— Charms the woods with song;— Ice-bound trees are glit-tering;
3. Win-ter, still I see— Man-y charms in thee;— Love thy chil-ly greet-ing,

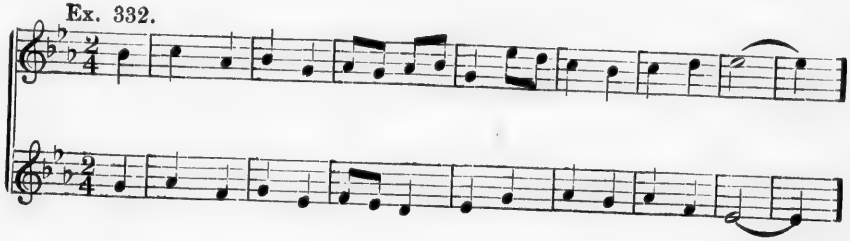
Through the snow-drifts peep-ing, Cheer-ful ev-er-green
Mer-ry snow-birds twit-tering, Fond-ly strive to cheer
Snow-storms fierce-ly beat-ing, And the dear de-lights

Rare-ly now is seen.
Scenes so cold and drear.
Of the long, long nights.

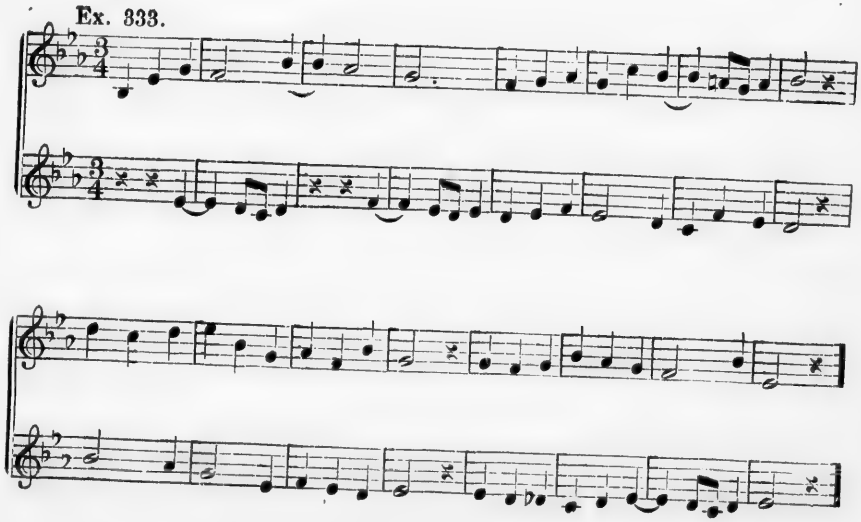
HÖLTY, TR. BY C. T. BROOKS.

Ex. 331.

Ex. 332.



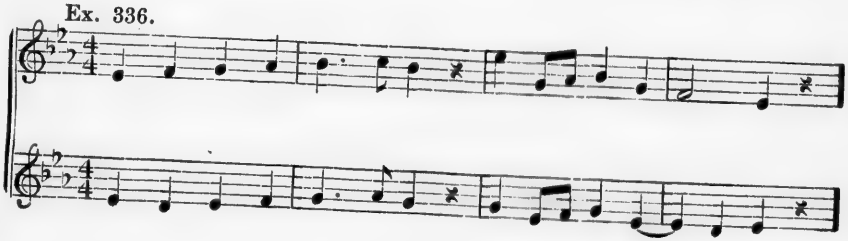
Ex. 333.



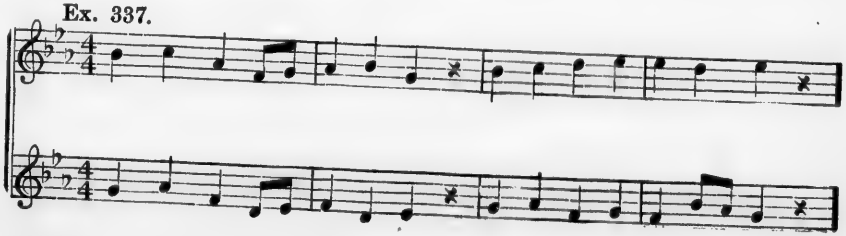
Ex. 334.

Ex. 335.

Ex. 336.



Ex. 337.



NO. 59. WHEN THE MERRY LARK DOTH GILD.

112 = ♩

1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crick - et cri - eth,
3. Yet, be mer - ry; all a - round Is thro' one vast change re-volv - ing,

And their nests the swallows build In the roofs and tops of tow - - ers,
And all mer - ry birds are flown, And our dream of pleas-ure di - - eth;
E - ven Night, who late-ly frowned, Is in pal - er dawn dis - solv - ing;

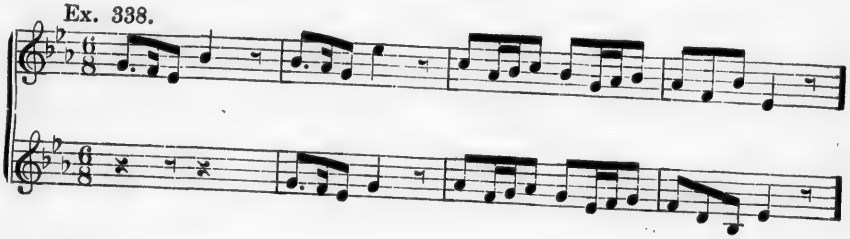
And the gold - en broom-flower burns All a-bout the waste,
Now the once blue laugh - ing sky Sad - dens in - to gray,
Earth will burst her fet - ters strange, And in Spring grow free;

And the maid - en May re - turns With a pret - ty haste,—
And the froz - en riv - ers sigh, Pin - ing a'i a - way!
All things in the world will change, Save my love for thee!

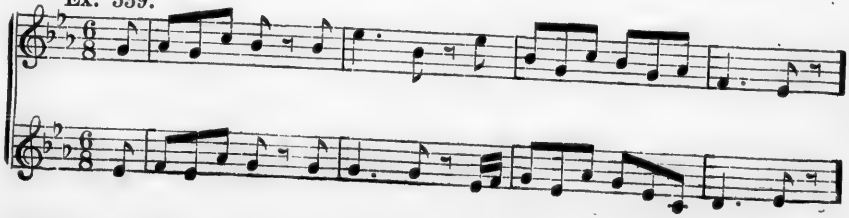
Then, how mer - ry are the times! The Sum-mer times! the Spring times!
Now, how sol - emn are the times! The Win - ter times! the Night times!
Sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!

BARRY CORNWALL.

Ex. 338.



Ex. 339.



NO. 60. JOY EVERYWHERE.

126 = ♪

1. I have been on the moun - tain That the song - birds love
2. I have been in the gar - den, Where the bus - y bees
3. I have been in the mead - ows, The lamb - kins were

best; They were sit - ting, were flit - ting, They were build - ing their
roam; They were com - ing, all hum - ming, To their straw - cov - ered
there; On the mount, in the mead - ow, There was joy ev - ery

nest— They were sit - ting, were flit - ting, They were build-ing their nest.
home— They were com - ing, all hum-ming, To their straw-cov - ered home.
where— On the mount, in the mead-ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

Ex. 340.

No. 61. ALL THINGS BEAUTIFUL.

84 = ♩

1. All things bright and beau-ti - ful, All creatures great and small,
2. Each lit - tle flower that o - - pens, Each lit - tle bird that sings, He
3. The pur - ple - head - ed moun - tain, The riv - er run-ning by, The
4. The tall trees in the green - wood, The pleas-ant sum-mer sun, The

All things wise and won - der - ful, The Lord God made them all. . .
made their glow - ing col - - ors, He made their ti - ny wings. .
morn - ing and the sun - - set, That light - eth up the sky. .
ripe fruits in the gar - - den, He made them ev - ery one. . .

KEBLE.

Ex. 341.

Ex. 342.

No. 62. SING, MAIDEN, SING.

112 = ♩

1. Sing, maid-en, sing! Mouths were made for sing - ing; Lis-ten,—
2. Hear'st thou the rain, How it gent-ly fall - eth? Hear-est
3. Hear'st thou the breeze, Round the rose-bud sigh - ing? And the

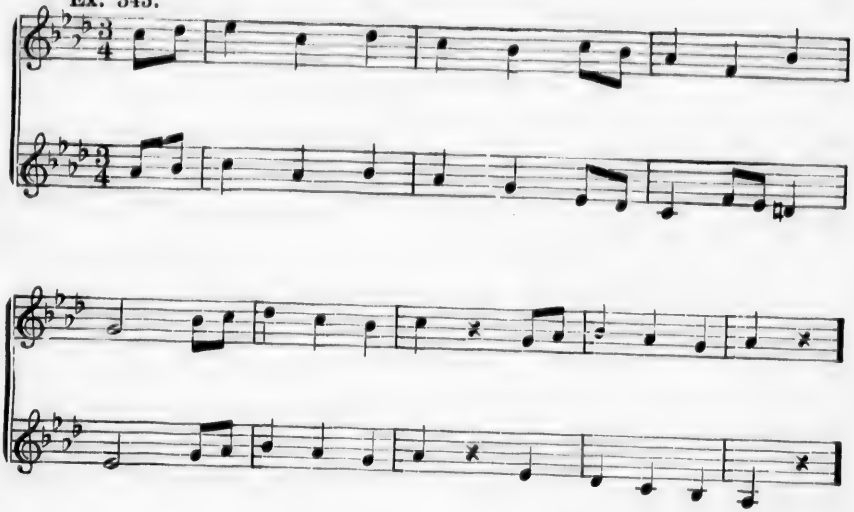
songs thou'lt hear Through the wide world ring - ing; Through the wide world
thou the bird Who from for-est call - eth? Who from for-est
small, sweet rose Love to love re - ply - ing? Love to love re-

ring - ing; Songs from all the birds, Songs from winds and show -
call - eth? Hear - est thou the bee, O'er the sunflower ring -
ply - ing? So should'st *thou* re - ply, To the prayer we're bring-

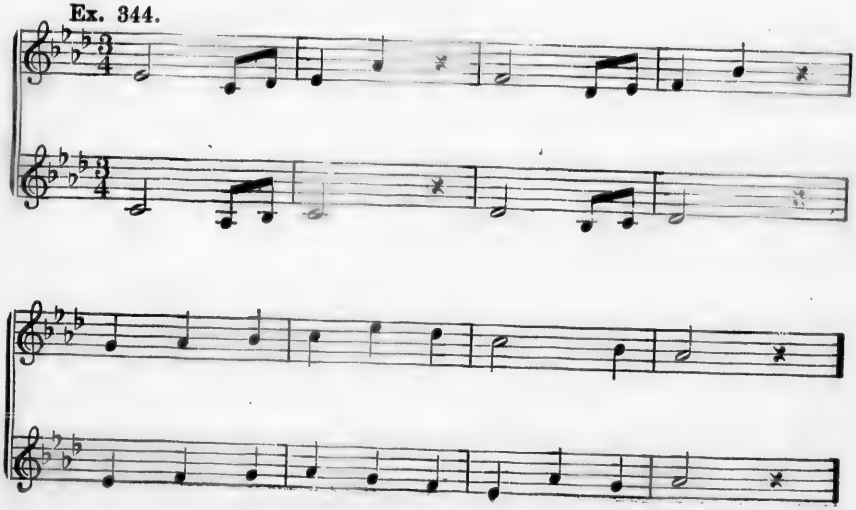
ers, Songs from seas and streams, E - ven from sweet flow - ers.
ing? Tell us, maid-en, *now*— Should'st thou not be sing - ing?
ing; So that bud, thy mouth, Should burst forth in sing - ing?

BARRY CORNWALL.

Ex. 343.



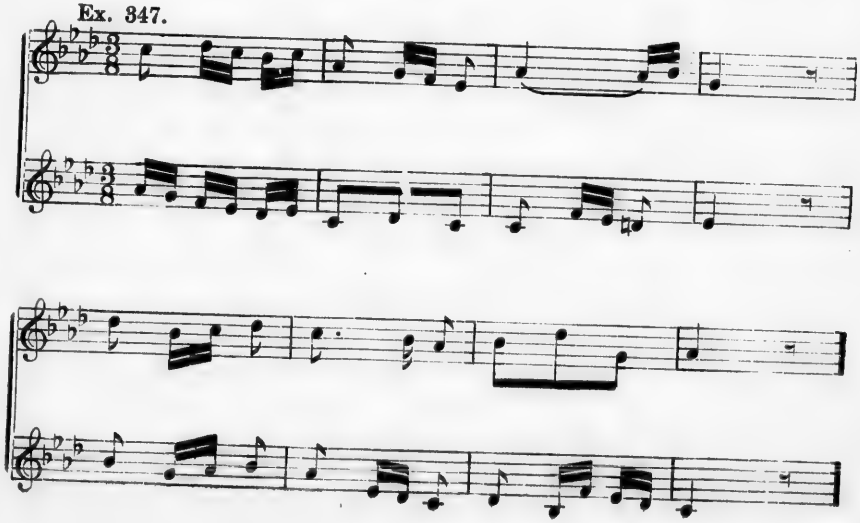
Ex. 344.



Ex. 345.

Ex. 346.

Ex. 347.



No. 63. The Bird's Song.

104 = ♪

1. Swing - ing in my air - y nest,
2. Far a - bove the white clouds drift;
3. On the ground clear drops of dew
4. Swing - ing in my air - y nest,

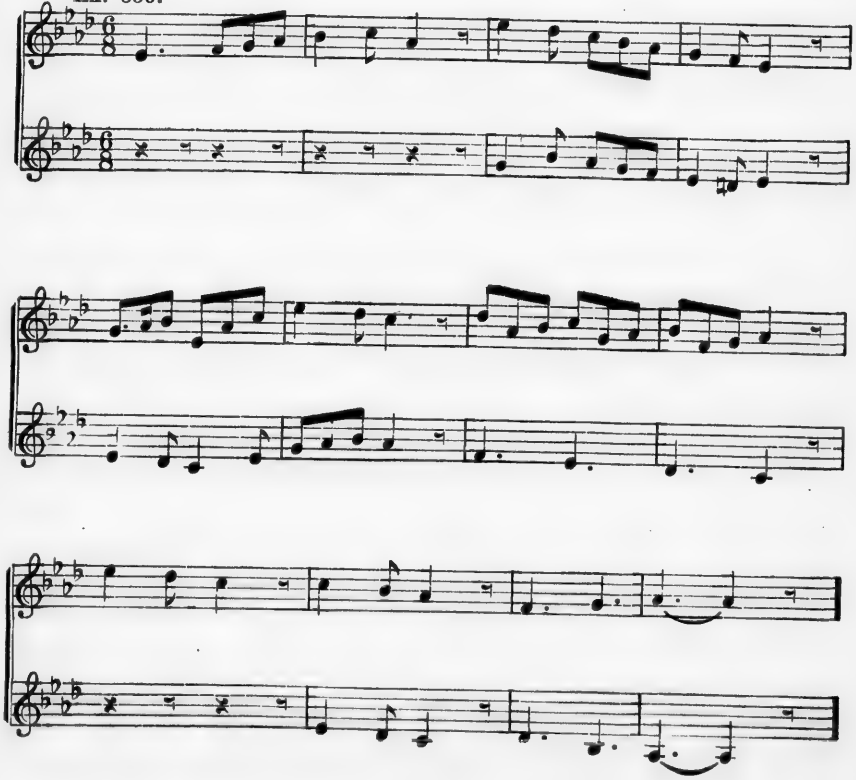
Four speckled eggs be - neath my breast; Sing - ing, swinging, yet at rest.
All a - round the sun - rays sift Through the leaves—a gol - den gift.
Trem-ble in a cup of blue; There I sip and war - ble too.
Four lit-tle heads sleep un-der my breast; With what joy am I possessed!

HENRY GILLMAN.

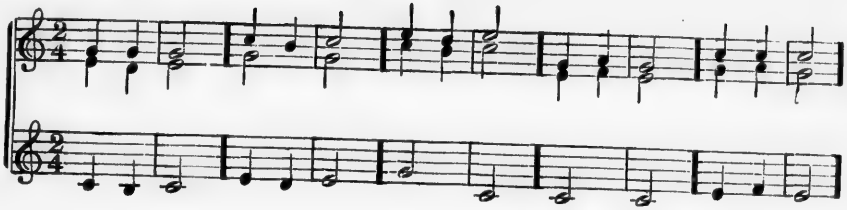
Ex. 348.

Ex. 349.

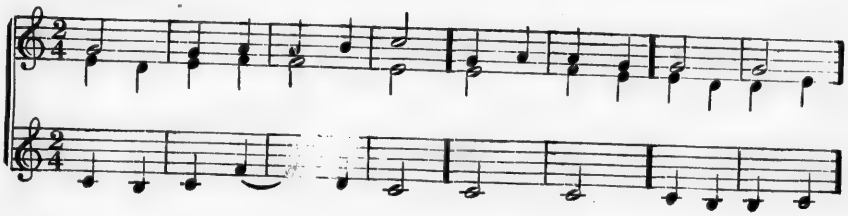
Ex. 350.



Ex. 351.

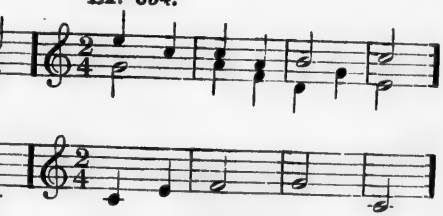


Ex. 352.

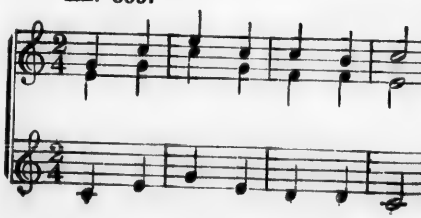


Ex. 353.

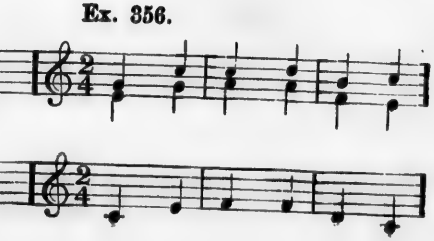
Ex. 354.



Ex. 355.

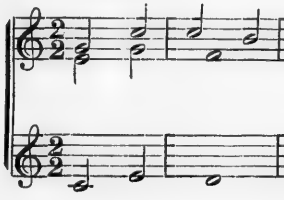


Ex. 356.

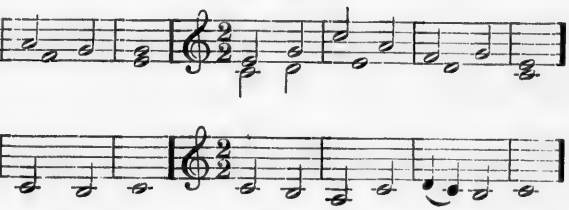


Ex. 357.

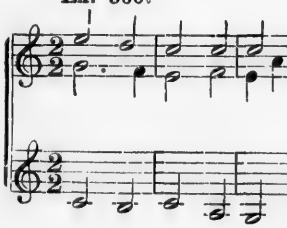
Ex. 358.



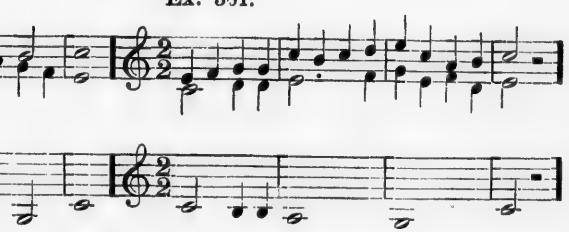
Ex. 359.



Ex. 360.

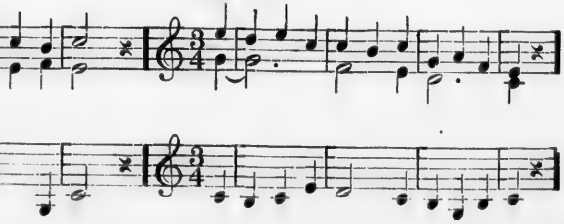


Ex. 361.

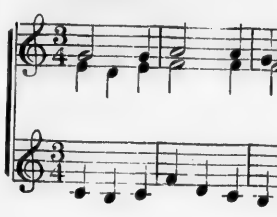


Ex. 362.

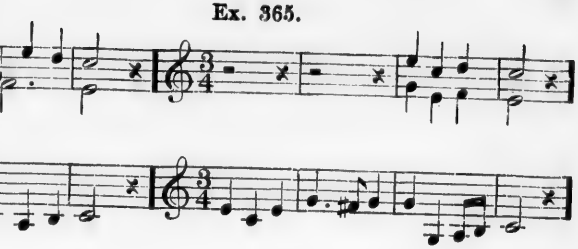
Ex. 363.



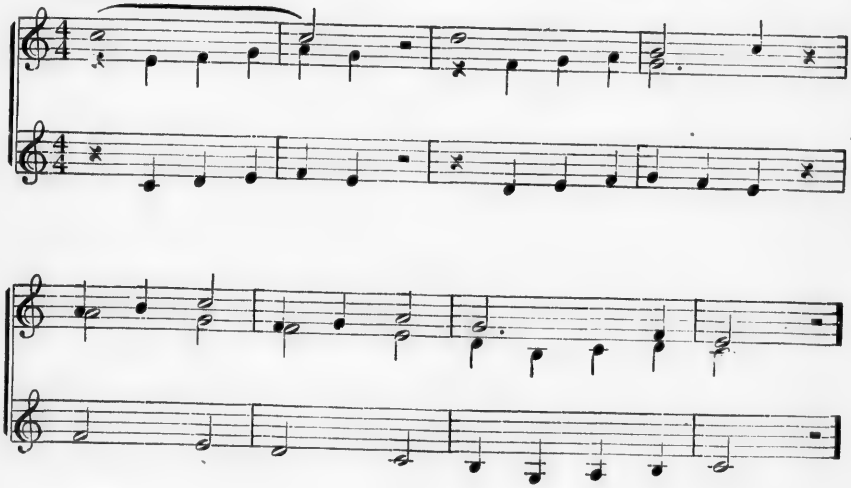
Ex. 364.



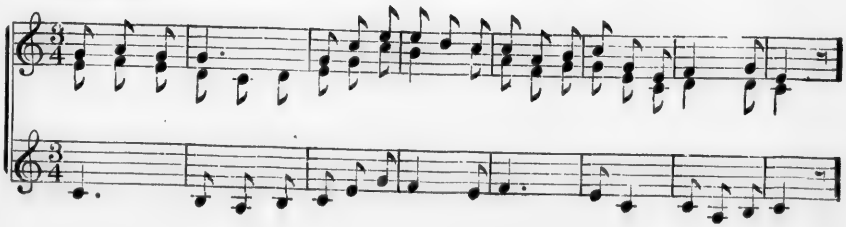
Ex. 365.



Ex. 366.



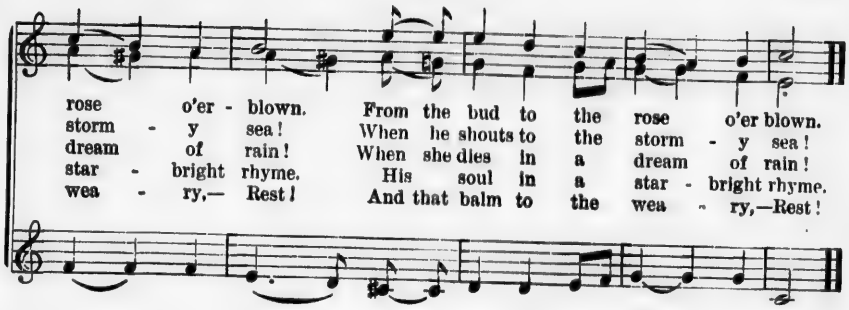
Ex. 367.



No. 64.

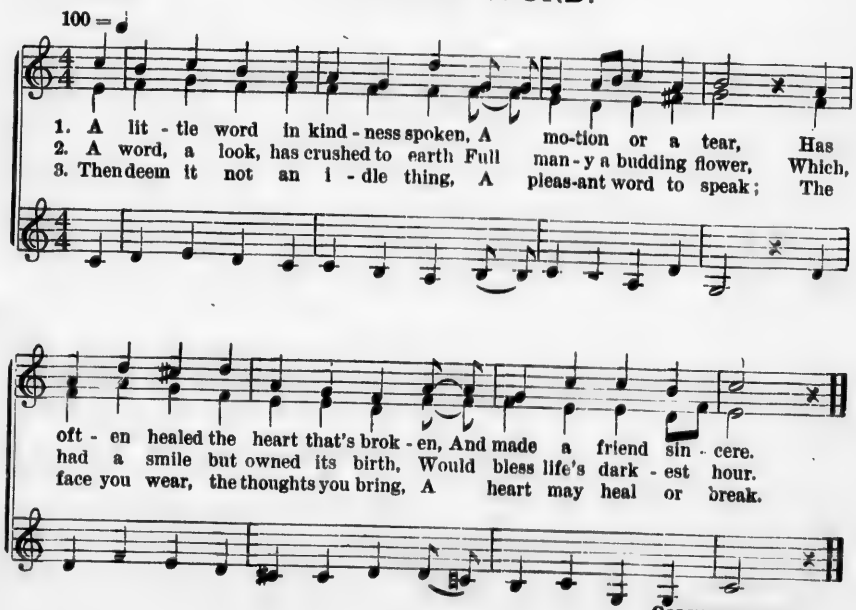
104 = ♩

1. Oh, the Sum - mer night Has a smile of light, And she sits on a sap - phire throne; . . . . . Whilst the sweet winds load her With gar - lands of o - dor, From the bud to the
2. But the Au - tumn night Has a pierc - ing sight, And a step both strong and free; . . . . . And a voice for won - der, Like the wrath of the thun - der, When he shouts to the
3. And the Win - ter night Is all cold and white, And she sing - eth a song of pain; . . . . . Till the wild bee hum - meth, And warm spring com - eth, When she dies in a
4. Oh, the night! the night 'Tis a love - ly sight, What ev - er the clime or time; . . . . . For sor - row then soar - eth, And the lov - er out - pour - eth His soul in a
5. It bring - eth sleep To the for - ests deep, The for - est bird to its nest; . . . . . To care bright hours, And dreams of flow - ers, And that balm to the



BARRY CORNWALL.

NO. 65. A LITTLE WORD.



COLESWORTHY.

NO. 66. THE MOON AND ONE STAR.

60 = ♩.

1. Like a ba - by in a cra - dle, One star lay in the moon; Its
2. When a cloud fell like a cur-tain, And hid the cell - ing blue, By
3. Next the moon fell in a riv - er, And tipped the ba - by out, If
4. Was not that a cra - zy ba - by, Who would not pout or cry; Its
5. I'd be glad if oth - er chil-dren, Who scream with all their might, One

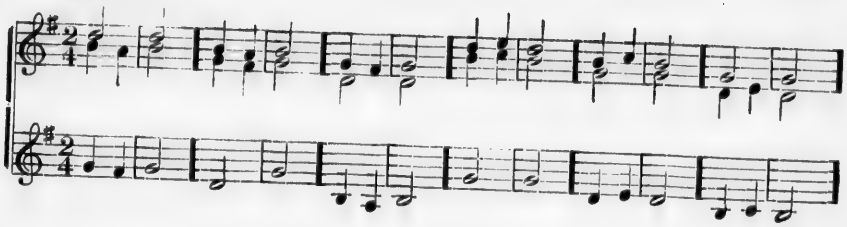
eye was bright the live - long night, And on - ly shut at noon.
peep - ing round, the gay star found One hole, and clam-bered through.
you'd been near e-nough to hear, You might have heard it shout.
cra - dle gone and it a - lone, Tossed out in - to the sky?
half so gay, would smile and play, When they wake up at night.

MRS. ANDERSON.

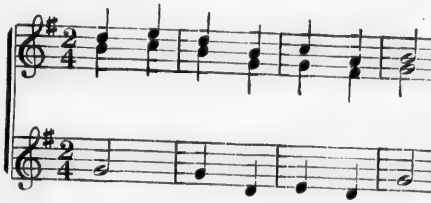
Ex. 368.

Ex. 369.

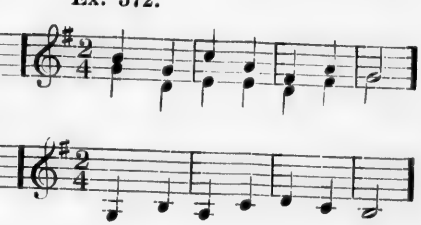
Ex. 370.



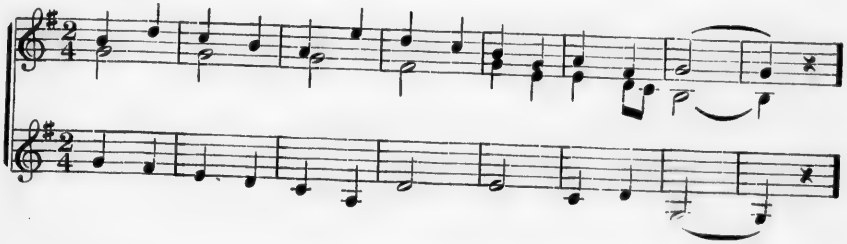
Ex. 371.



Ex. 372.



Ex. 373.



Ex. 374.

No. 67. WHAT SO SWEET?

112 = ♩

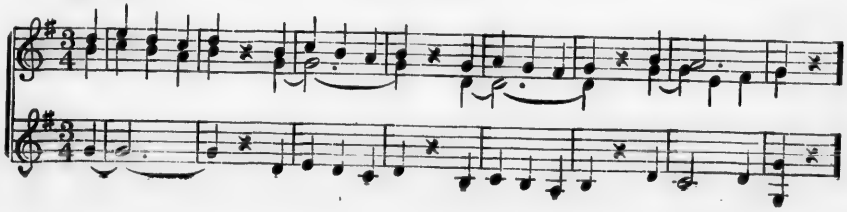
1. What so sweet as sum - mer, When the sky is blue,—
2. What so sweet as birds are, Put - ting in - to trills
3. What so sweet as flow - ers, Clo - vers white and red,—
4. Rain and song and flow - er, When the sum - mer's shine—

And the sun - beams' ar - rows—
The per - fume of the wild - rose, The
Where the brown bee - chem - ist—
Makes the green earth's beau - ty—

Pierce the green earth through? Pierce the green earth through?
mur - mur of the rills? The mur - mur of the rills?
Finds its dai - ly bread? Finds its dai - ly bread?
Seem a thing di - vine. Seem a thing di - vine.

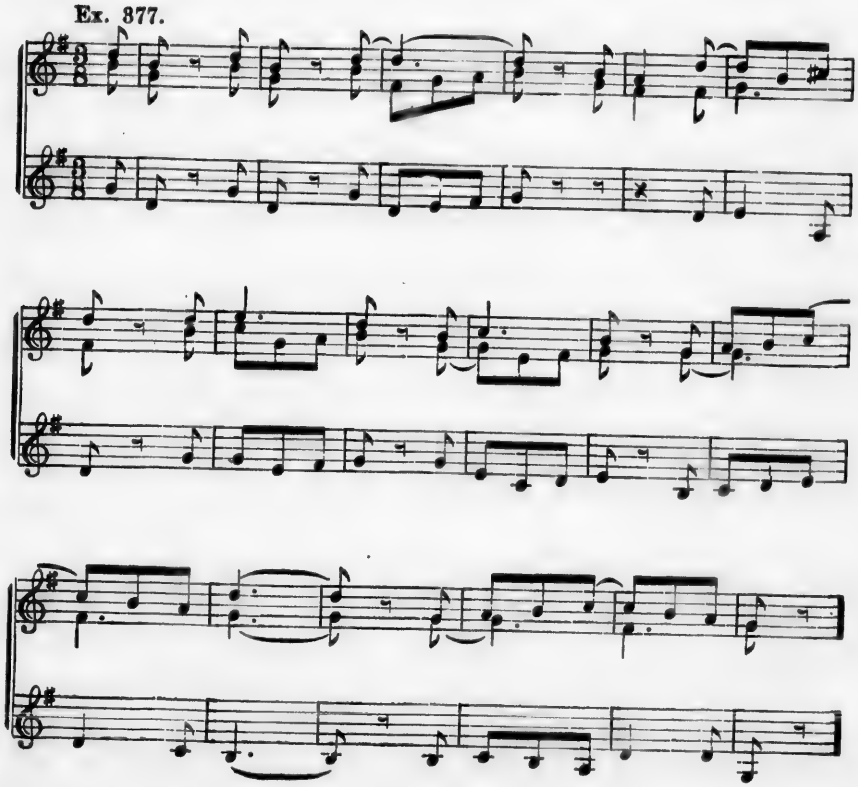
MARY W. PRESCOTT.

Ex. 375.



Ex. 376.

Ex. 377.



No. 68. THE HONEY BEE.

63 = ♩.

A - wake, lit - - tle mor - - tals! No

har - - vest for those Who waste their best

hours In sloth - - ful re - pose. Come

out; come out;—to the morn - - ing All

bright things be - long— And lis - ten a - while— and

lis - ten a - while To the hon - ey - bee's

song. . . Mer - ri - ly sing - ing, Bu - si - ly wing - ing

In - dus - try ev - er its own re - ward bring - ing.

No. 69. BROTHER ROBIN.

116 = ♩

1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
2. Though he finds the old pine - tree Is not where it used to be,
3. He has nei - ther grief nor care; Build - ing sites are ev - ery - where;
4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,

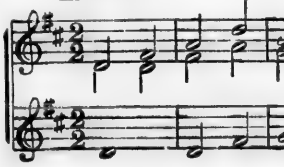
Songs, like show - ers, come and go, He is house - build - ing, I know.
And the nest he made last year, Torn and scat - tered far and near;
If one nest is blown a - way, Fields are full of sticks and hay.
And he al - most died of fright,—That is all for - got - ten quite.

Chorus.

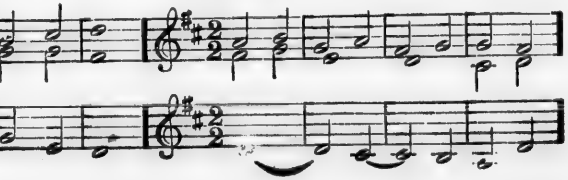
1. Chip, chip, cheer - y, he is sing-ing, Light-ly on an elm twig swinging.
2-3-4. Chip, chip, cheer - y, he keeps sing-ing, Light-ly on an elm twig swinging.

MRS. ANDERSON.

Ex. 378.



Ex. 379.



NO. 70. LIVE FOR SOMETHING.

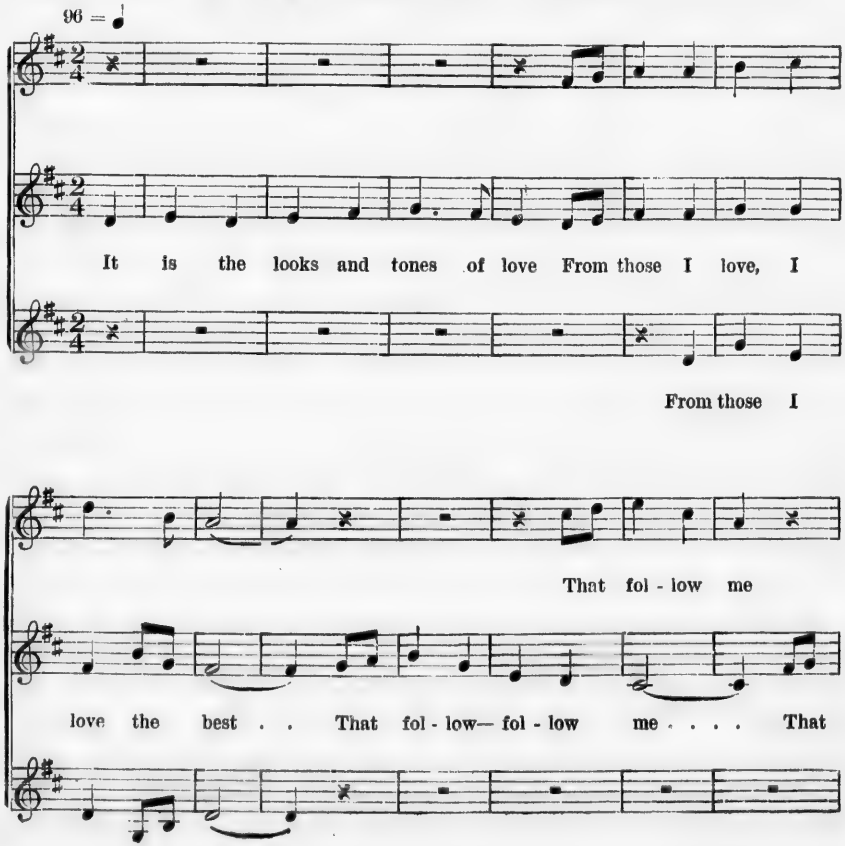
112 = ♩

1. Live for some-thing, be not i - dle, Look a - bout thee for em-ploy;
2. Fold - ed hands are ev - er wea - ry, Self-ish hearts are nev - er gay,

Sit not down to use - less dream - ing, La - bor is the sweetest joy.
Life for thee hath man - y du - ties— Ac - tive be, then, while you may.

Ex. 380.

No. 71 It is the Looks and Tones of Love.



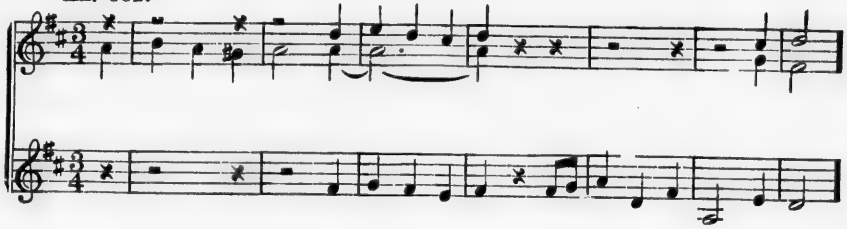
That fol - low me

fol - low— fol - low me . . . when I do right . .

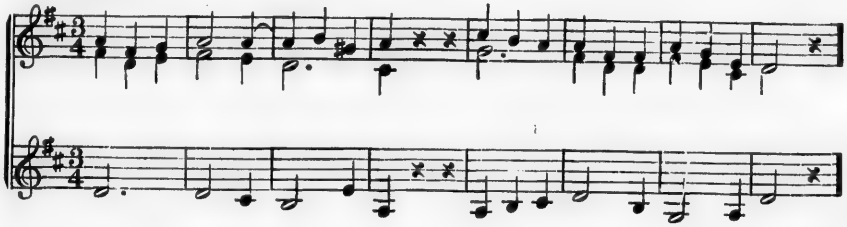
These make . . . me hap - - pi - - - - est. . .

Ex. 381.

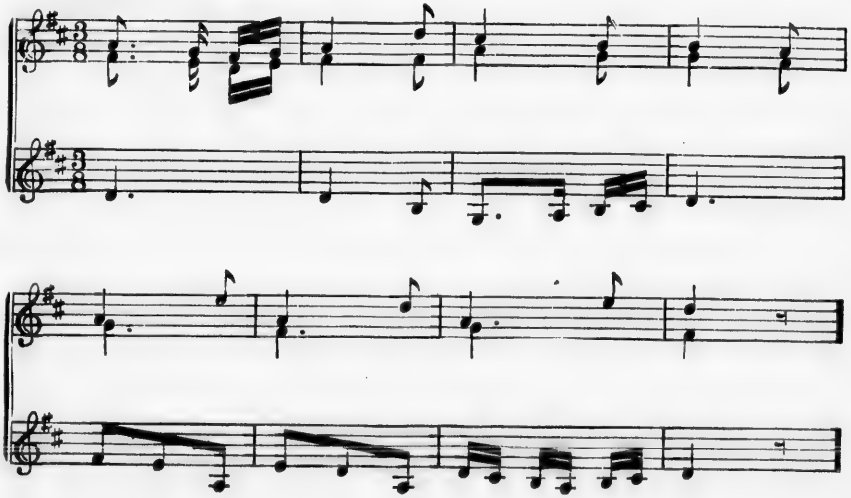
Ex. 382.



Ex. 383.



Ex. 384.



No. 72. THE DAISY.

76 = ♩

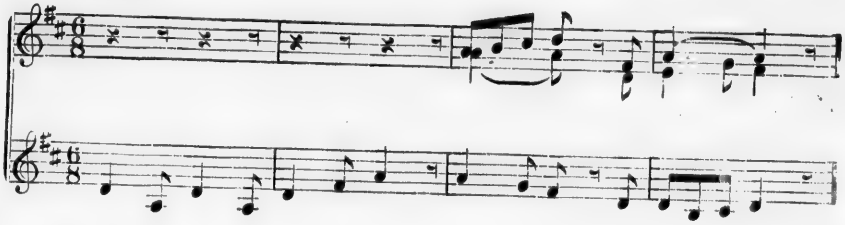
1. There is a flower, a lit - tle flower, With sil - ver crest and gol - den eye, That wel-comes ev - - ery chang-ing hour,
2. It smiles up - on the lap of May, To sul - try Au - - gust spreads its charm, Lights pale Oc - to - - ber on his way,
3. 'Tis Flo - ra's page,— in ev - ery place, In ev - ery sea - - son, fresh and fair; It o - pens with per - en - nial grace,
4. On waste and wood - land, rock and plain, Its hum - ble buds un - heed - ed rise; The rose has but a sum-mer reign;

And weath - ers ev - - ery sky.
And twines De - cem - - ber's arm.
And blos - soms ev - - ery - - where.
The Dai - sy nev - - er dies.

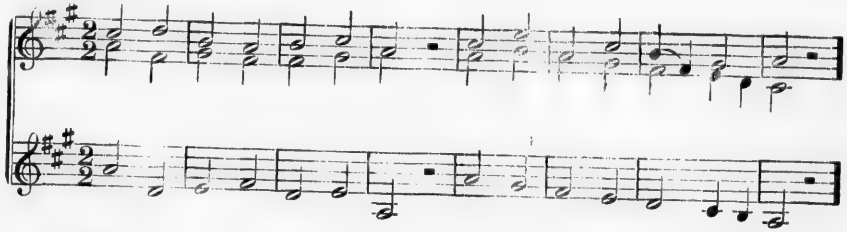
MONTGOMERY.

Ex. 385.

Ex. 386.

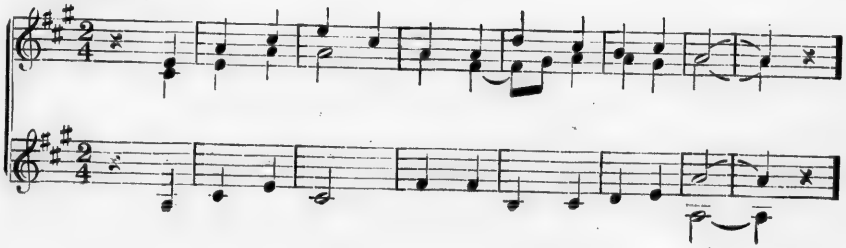


Ex. 387.



Ex. 388.

Ex. 389.



No. 73. UP THE AIRY MOUNTAIN.

76 = ♩

Up the air - y mountain, Down the rush - y glen, We dare n't go a hunt - ing For fear of lit - tle men; Wee folk, good folk, Trooping all to-geth - er; Green jack - et, red cap, And white owl's feather.

ALLINGHAM.

No. 74. SNOW.

104 = ♩

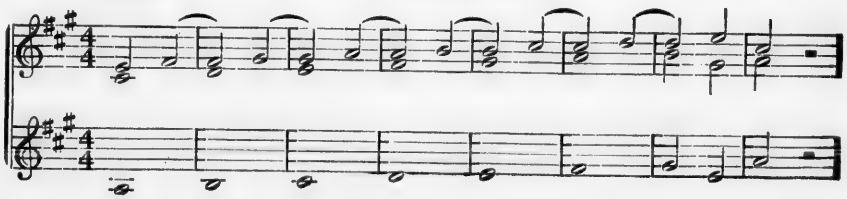
1. The bless - ed morn is come a - gain; The ear - ly gray Taps
2. 'Tis win - ter, yet there is no sound A - long the air Of

at the slumberer's window-pane, And seems to say, And seems to
winds a - long their bat-tle-ground; But gent - ly there — But gent - ly

say, Break, break from the en-chanter's chain; A - way, a - way!
there — The snow is fall-ing, — all a-round. How fair, how fair!

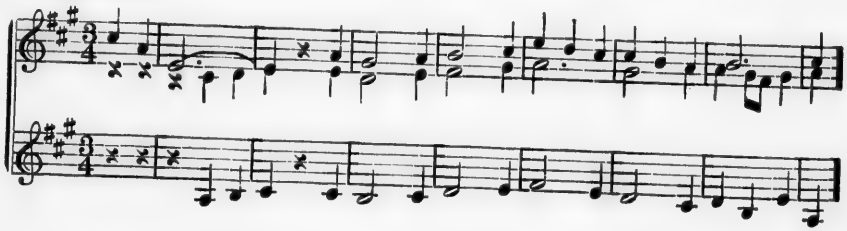
RALPH HOYT.

Ex. 390.

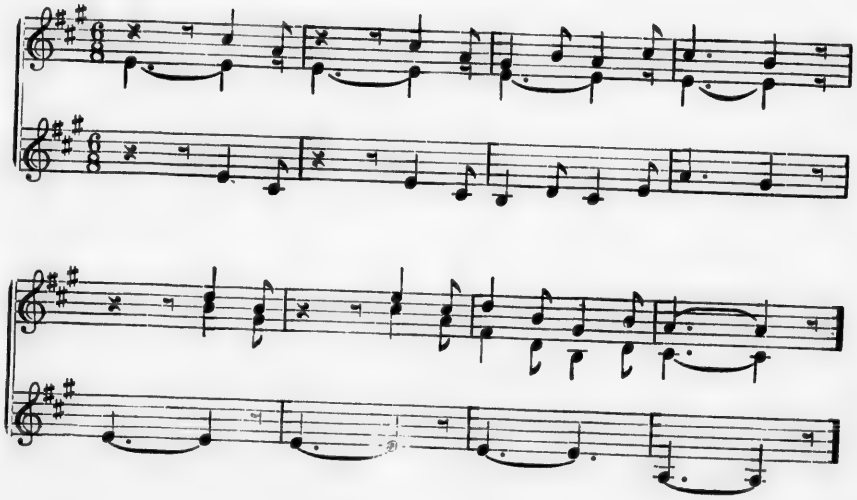


Ex. 391.

Ex. 392.



Ex. 393.



No. 75. A Dream of Summer

116 = ♩

1. West wind and sun - shine Braid - ed to - geth - er; What is the
2. Vio - lets a - mong the grass, Ros - es re - gret - ting How soon the
3. Riv - u - lets that shine and sing, Sun beams a - bet - ting, No more re -

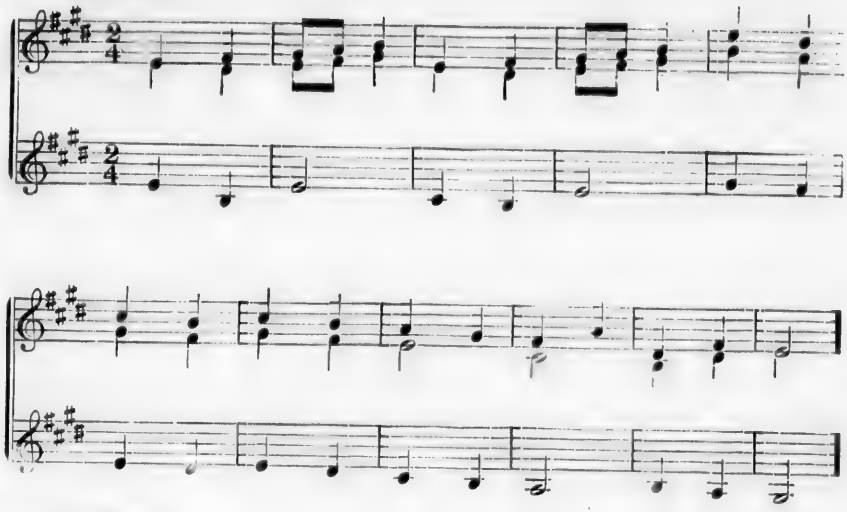
one sign But pleas - ant weath - er? Birds in the cher - ry - trees,
summer'll pass, Next year for - get - ting. Birds sigh - ing in their sleep,
mem - ber - ing Their fro - zen fret - ting. Sweet mu - sic in the wind,

Bees in the clo - ver; Who half so gay as these All the world o - ver?
"Summer, pray grant us Youth, that its bloom will keep Fragrance to haunt us!"
Sun in the showers; All these we're sure to find In sum - mer hours

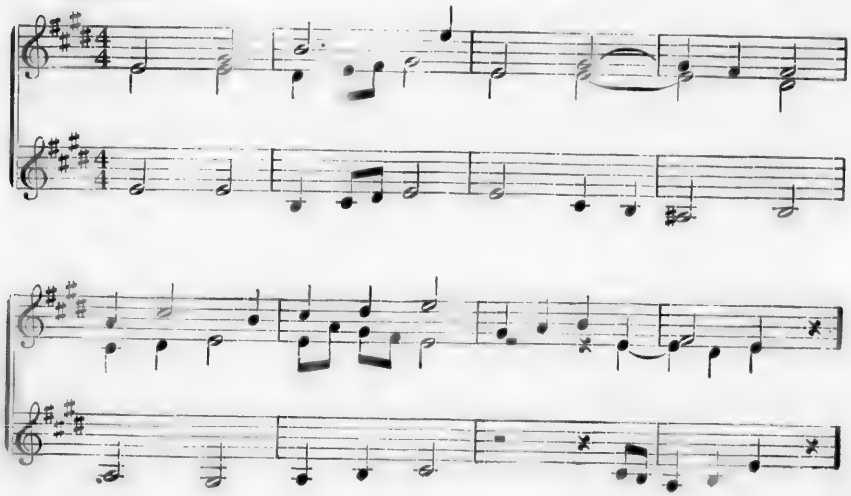
MARY N. PRESCOTT.

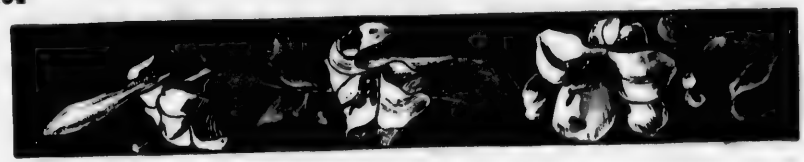
Ex. 394.

Ex. 395.



Ex. 396.





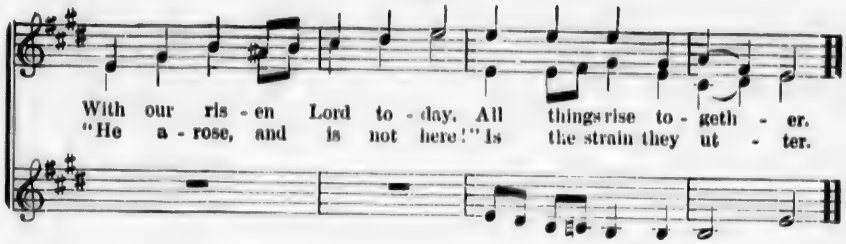
NO. 76. CAROL.

104 = ♩

1. Let the mer - ry chruch bells ring; Hence with tears and sigh - ing;
2. Let the birds sing out a - gain From their leaf - y chap - el,

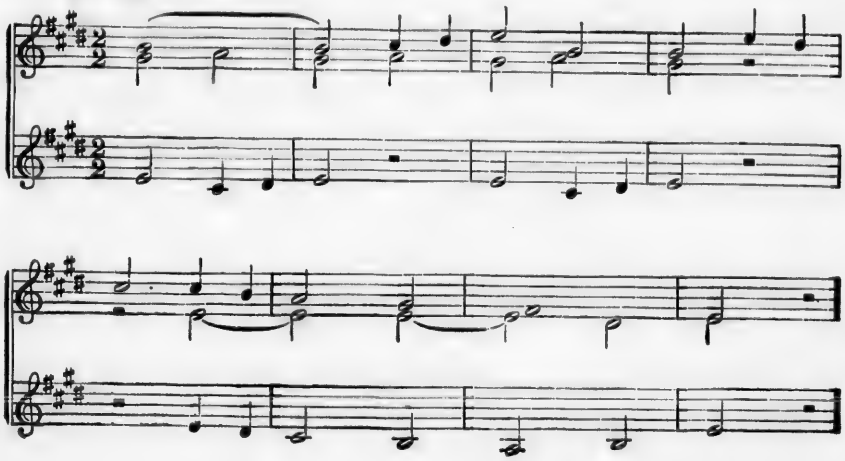
Frost and cold have fled from spring;—Life hath conquered dy-ing—Life hath conquer'd
Prais-ing Him with whom in vain Sin hath sought to grap - ple Sin hath sought to

dy - ing. Flowers are smi - ling, fields are gay, Sun - ny is the weath - er;
grap - ple. Sounds of joy come loud and clear, As the breezes flut - ter:

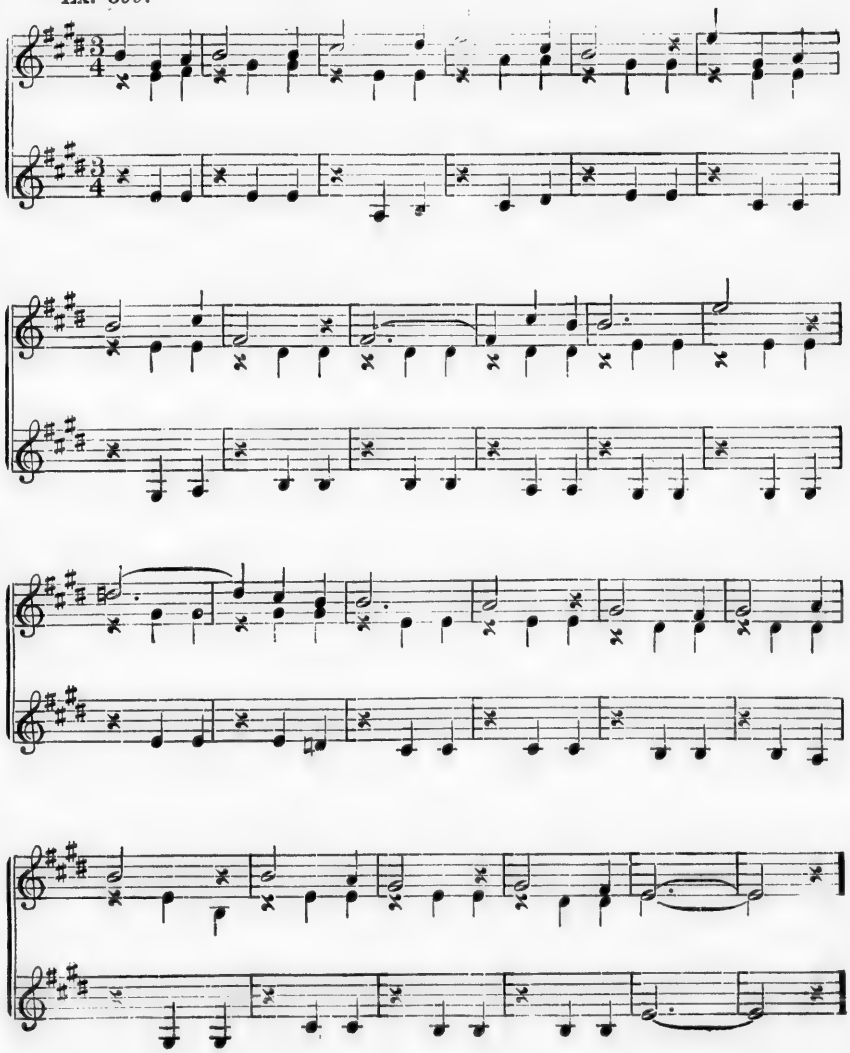

With our ris - en Lord to - day. All things rise to - geth - er.
"He a - rose, and is not here!" Is the strain they ut - ter.

Ex. 397.

Ex. 398.



Ex. 399.



No. 77. Don't Kill the Birds.

84 = ♩

1. Don't kill the birds— the lit - tle birds, That sing a - bout your door, Soon as the joy - ous spring has come, And chilling storms are o'er. The lit - tle birds— how sweet they sing! Oh! let them joy - ous live; And nev - er seek to take the life That you can nev - er give.

2. Don't kill the birds— the pret - ty birds, That play a - mong the trees: 'Twould make the earth a cheer-less place, Should we dis - pense with these. The lit - tle birds— how fond they play! Do not dis - turb their sport, But let them war - ble forth their songs, Till winter cuts them short.

3. Don't kill the birds— the hap - py birds, That bless the field and grove: So in - no - cent to look up - on, They claim our warm - est love. The hap - py birds— the tune - ful birds, How pleasant 'tis to see! No spot can be a cheerless place Where'er their pres - ence be.

Colesworthy.

No. 78. LIGHTLY TREAD.

112 = ♪

Light - ly tread, 'tis hallowed ground; Hark! a - bove, be - low, a - round,

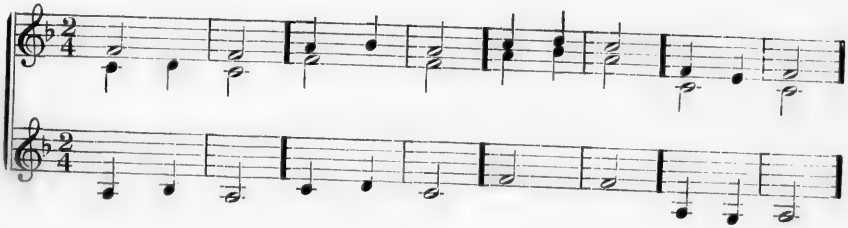
Fair - y hands their vig - ils keep While frail mor - tals sink to sleep;

And the moon with fee - ble rays Gilds the brook that bub - bling plays,

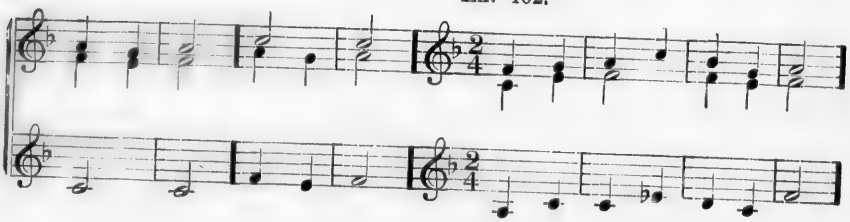
As in mur - murs soft it flows, Mu - sic meet for lov - ers' woes.

Ex. 400.

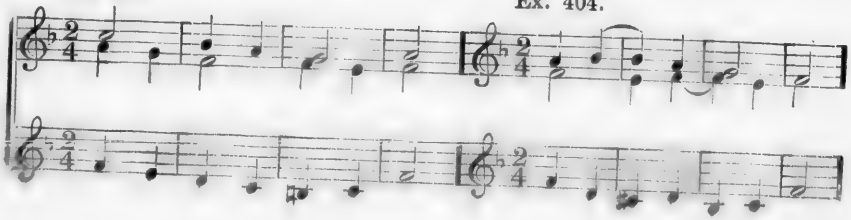
Ex. 401.



Ex. 402.



Ex. 403.



Ex. 404.

No. 79. The Birds are flown away.

108 = ♩

1. The birds are flown a - way, The flowers are dead and gone, The
2. The trees with sol - emn sighs, Their na - ked branches swing; The

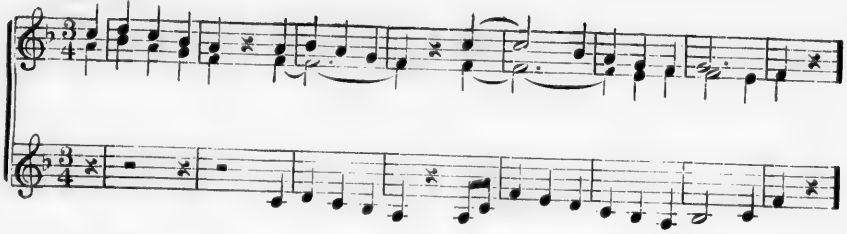
clouds look cold and gray . . . A - round the set - ting sun. The
win - ter winds a - rise, . . . And mourn - ful - ly they sing. The

clouds look cold and gray . . . A - round the set - ting sun.
win - ter winds a - rise, . . . And mourn - ful - ly they sing.

Mrs. Follen.

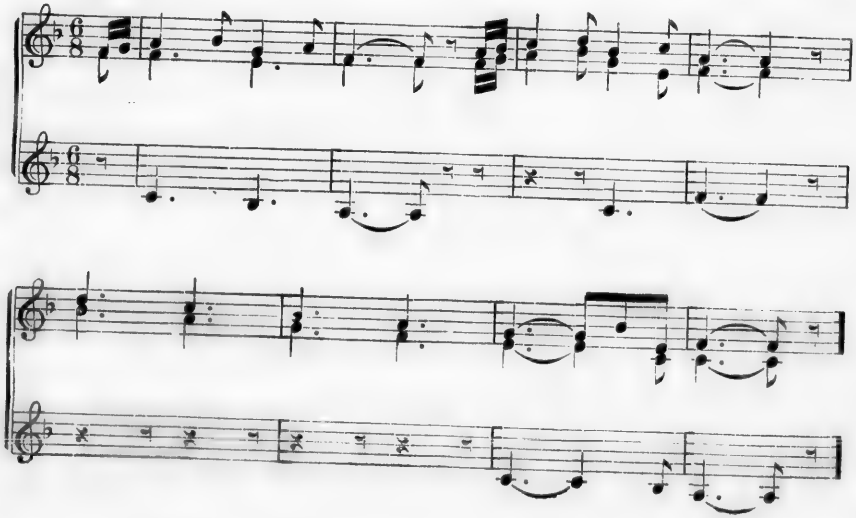
Ex. 405.

Ex. 406.



Ex. 407.

Ex. 408.



No. 80. A HUNGRY SPIDER.

104 = ♩

1. A hun - gry spi - der made a web Of threads so ver - y fine, Your ti - ny fin - gers scarce could feel The lit - tle slen - der line. All
2. Oh, what a pret - ty, shin - ing web It was, when it was done! The lit - tle flies all came to see It hang - ing in the sun.
3. The hun - gry spi - der sat and watched The hap - py, lit - tle flies; It saw all round a - bout its head, It had so man - y eyes.
4. "I'm hun - gry, ver - y hun - gry," said The spi - der to a fly. "If you were caught with - in the web, You ver - y soon should die." But
5. For all the flies were much too wise To ven - ture near the spi - der; They flapped their lit - tle wings, and flew In cir - cles rath - er wid - er.

round-a - bout, and round - a - bout, And round - a - bout it spun, it spun; Then
Round-a - bout, and round - a - bout, And round-a-bout they danced, they danced, A-
Round-a - bout, and round - a - bout, And round - a - bout they go, they go, A-
round-a - bout, and round - a - bout, And round - a - bout once more, once more, A-
Round-a - bout, and round - a - bout, And round - a - bout went they, went they, A-

straight a - cross, and back a - gain, Un - til the web was done.
cross the web and back a - gain, They dart - ed and they glanced.
cross the web and back a - gain, Now high, now high, now low.
cross the web and back a - gain, They flit - ted as be - fore.
cross the web and back a - gain, And then they flew a - way.

AUNT EFFIE'S RHYMES.

Ex. 409.

No. 81. A FEW STRAY SUNBEAMS.

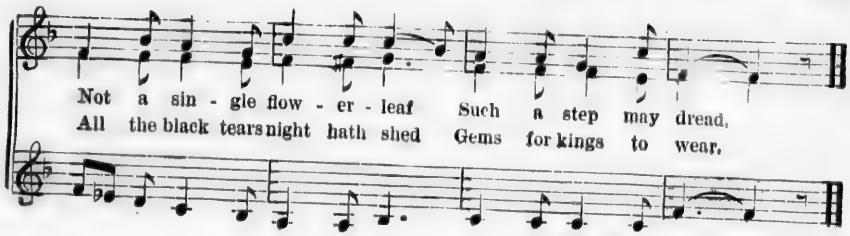
69 = ♩.

1. Lit - tle dain - ty sun - beams! Lis - ten when you please,
2. See! the witch-ing sun - beams, With the wand they hold,

You'll not hear their ti - ny feet, Danc - ing in the trees;
Turn the earth to em - e - rald, And the skies to gold;

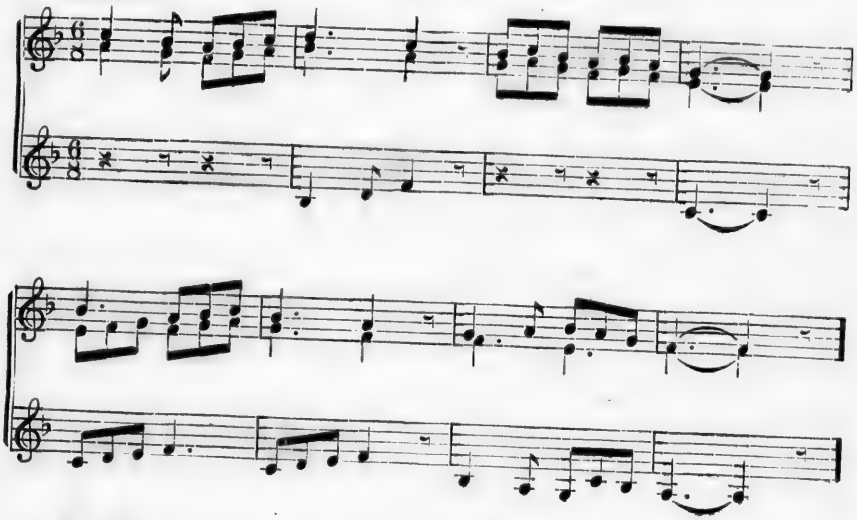
Danc - ing in the trees: All so light and del - i - cate,
And the skies to gold: All the streams are sil - - ver,

All so light and del - i - cate Is their gold - en thread,
All the streams are sil - - ver 'Neath their ma - gic rare,

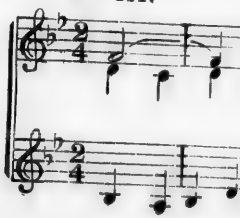


ELIZA SPROAT TURNER.

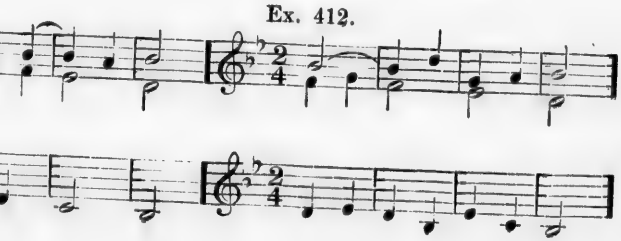
Ex. 410.



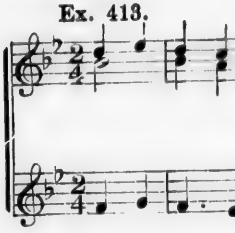
Ex. 411.



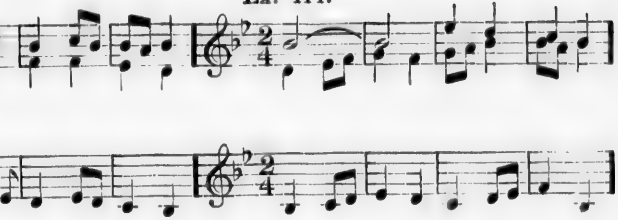
Ex. 412.



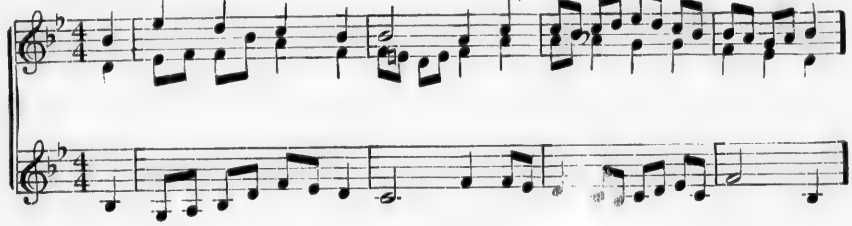
Ex. 413.



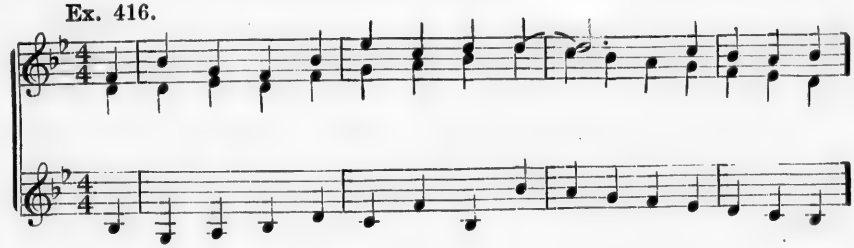
Ex. 414.



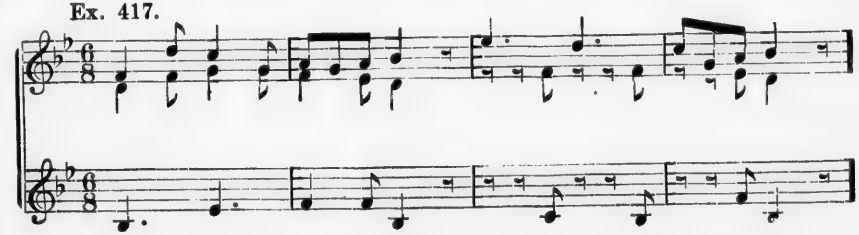
Ex. 415.



Ex. 416.



Ex. 417.



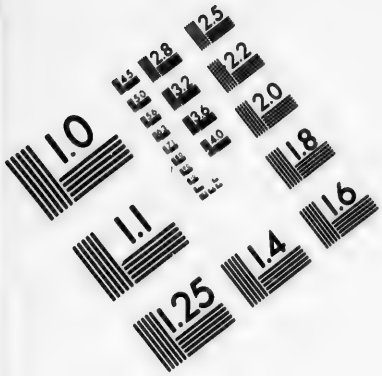
NO. 82. PERSEVERE.

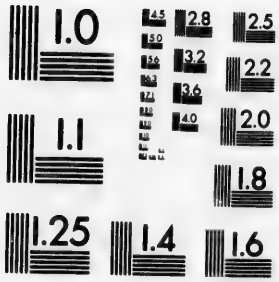
92 = ♩

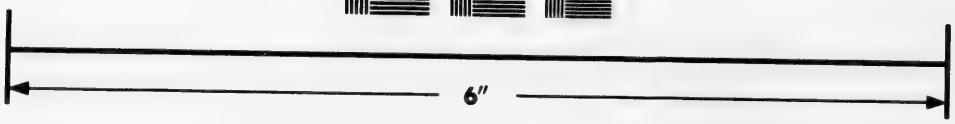
1. The fish - er who draws in his net too soon, Won't have an - y fish to sell;
2. For if you would have your learn - ing stay, Be pa - tient, don't learn too fast;

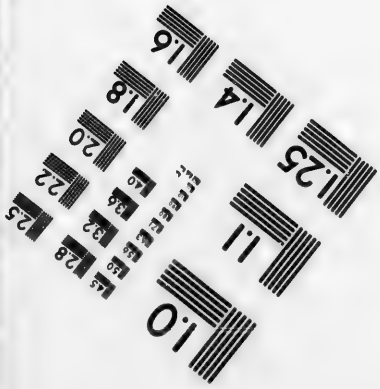
The child who shuts up its book too soon, Won't learn an - y les - sons well. . . . .
The man who trav - - els a mile each day, Will get round the world at last. . . . .

GERMAN, TR. BY DULCKEN.









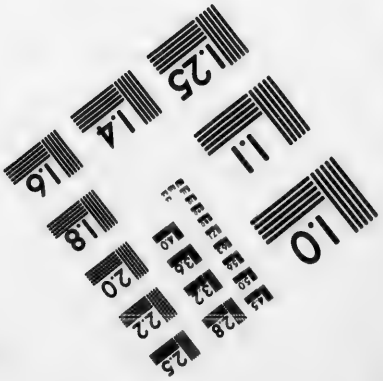


IMAGE EVALUATION
TEST TARGET (MT-3)

6"

Photographic
Sciences
Corporation

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

1.0
1.1
2.8
3.2
3.6
4.0
2.5
2.2
2.0
1.8
1.6

No. 83. SNOW-BIRDS.

100 = ♩

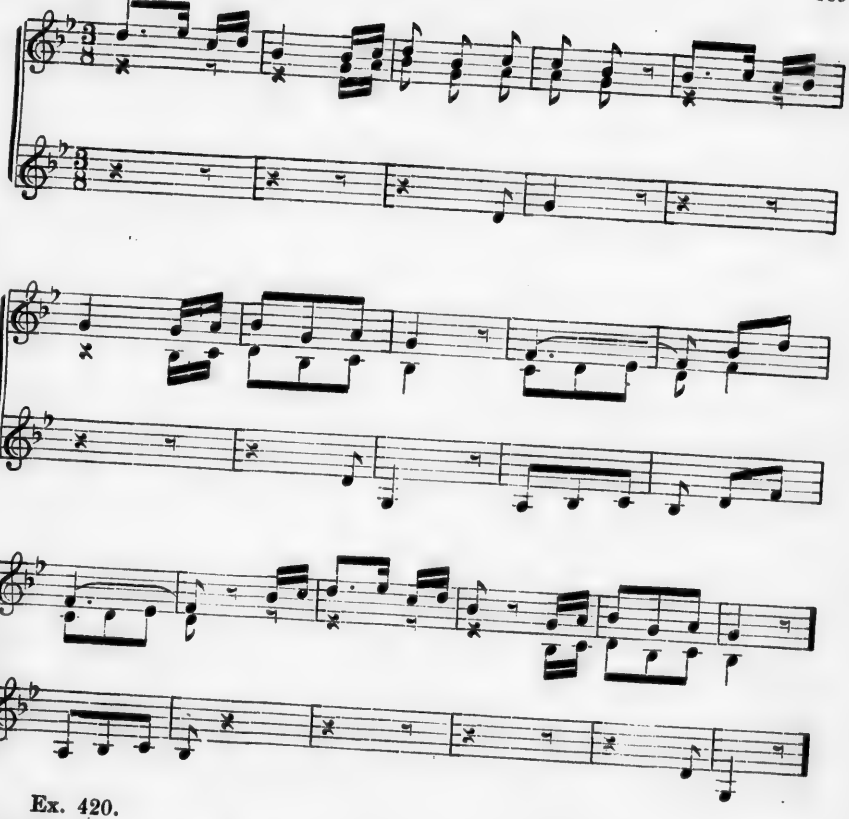
1. When win - ter winds are blow - ing, And clouds are full of snow, Then
2. A - bout the with-ered gar - den, A - round the nak - ed field, In
3. You'll see them flit - ting, flit - ting, And hear their mer - ry song; The
4. But when the snow drifts cov - er The gar - den and the field, When
5. Then come the lit - tle snow - birds, As beg-gars, to your door; They
6. Like wan - der - ing mu - si - cians, They 'neath the win-dows sing; All
7. Off to the land of ice - bergs, To isl-ands cold and drear, They
8. Give them a heart-y wel - come; It sure - ly were not good, That

comes a flock of lit - tle birds, A - fly - ing to and fro.
an - y way - side shrub or tree, That may a ber - ry yield,
scat-tered crumbs of sum-mer's feast Feed win - ter bird - lings long.
all the shrubs are cased in ice, And ev - ery brook is sealed,
pick up ev - ery ti - ny crumb, And ea - ger chirp for more.
win - ter long they stroll a - bout, And leave us in the spring.
fly be - fore the sum - mer comes To frol - ic with us here.
they who sing in win - ter - time Should ev - er lack for food.

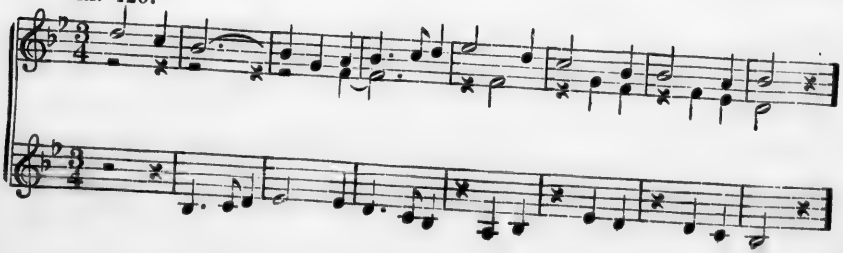
MRS. ANDERSON.

Ex. 418.

Ex. 419.



Ex. 420.



No. 84. HARK! HARK! THE LARK.

63 = ♩.

1. Hark! hark! the lark at heav'n's gate sings, And Phoebus 'gins to rise, His
2. And wink-ing Ma - ry-buds be-gin To ope their gold-en eyes, With

steeds to wa - ter at those springs On chal-ic'd flowers that lies.
ev - ery - thing that pret - ty bin, My La - dy sweet, a - rise!

SHAKSPEARE.

Ex. 421.

Ex. 422.

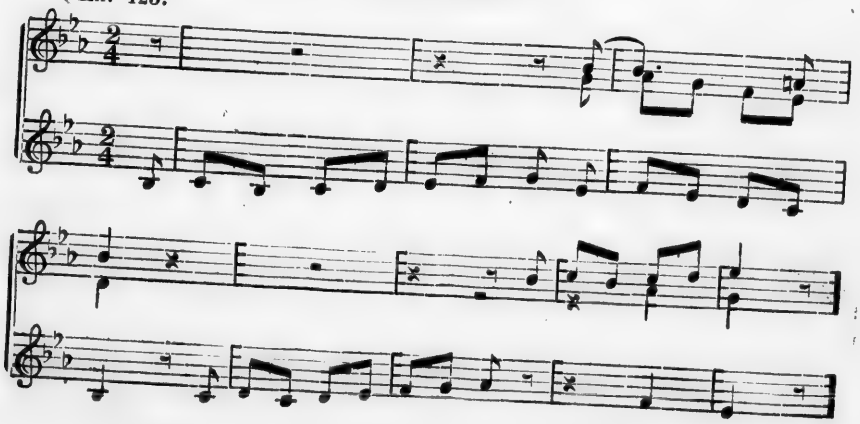
No. 85. GOD IS GOOD.

84 = ♩

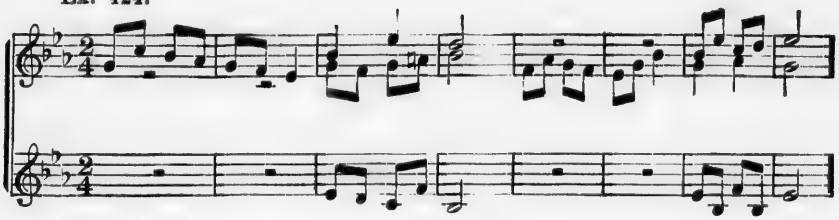
1. See the shin - ing dew - drops On the flow - erets strewed,
2. See the morn - ing sun - beams Light - ing up the wood,
3. Hear the moun - tain stream - let In the sol - i - tude,
4. In the leaf - y tree - tops, Where no fears in - trude,
5. Bring, my heart, thy tri - bute,— Songs of grat - i tude—

Prov - ing, as they spar - kle, "God is ev - er good."
Si - lent - ly pro - claim - ing, "God is ev - er good."
With its rip - ple say - ing, "God is ev - er good."
Joy - ous birds are sing - ing, "God is ev - er good."
While all na - ture ut - ters, "God is ev - er good."

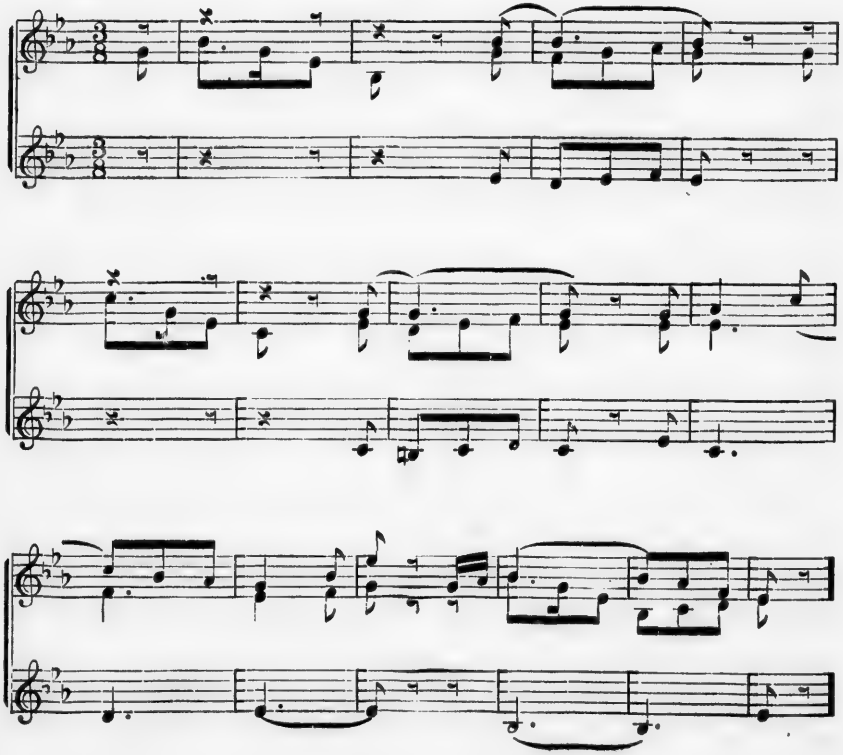
Ex. 423.



Ex. 424.



Ex. 425.



NO. 86. NATURE'S VOICE.

80 =

When-ev-er I up-ward look, When-ev-er thy heavens I see, The plan-ets so bright, The moon's sil-ver light, In rap-ture my soul turns to thee. Oh then, I think of the day When I from earth shall be free, To dwell in thy love, For-ev-er a-bove, The King in his beau-ty to see.

No. 87. QUIETLY, QUIETLY.

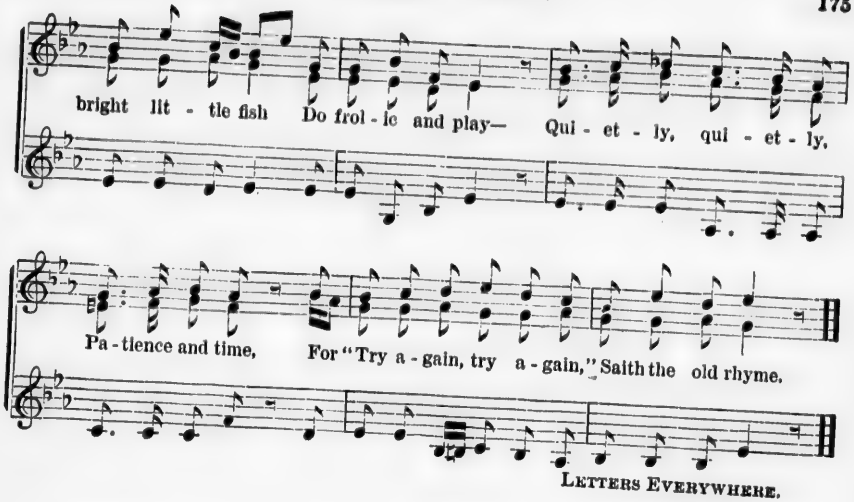
112 = ♪

Qui - et - ly, qui - et - ly, Watch-ing, they wait For a

pull at the line, And a bite at the bait.

Qui - et - ly, qui - et - ly, Swim-ming a - way, The

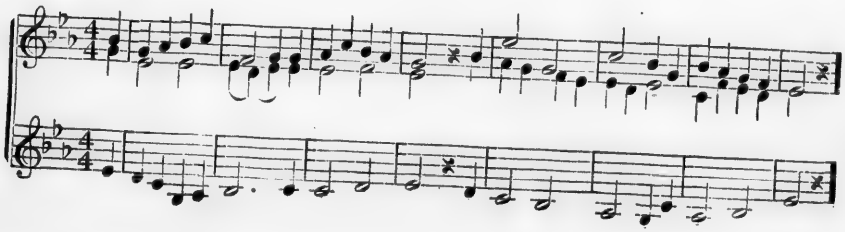
bright lit - tle fish Do frol - ic and play— The



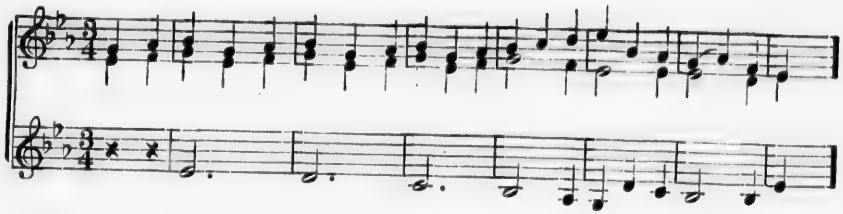
LETTERS EVERYWHERE.

Ex. 426.

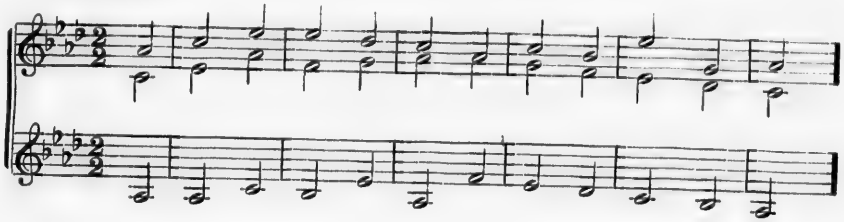
Ex. 427.



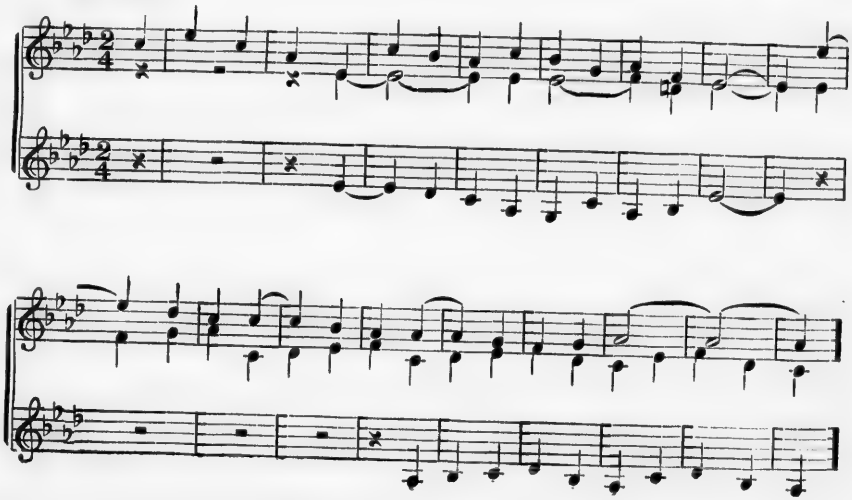
Ex. 428.



Ex. 429.



Ex. 430.



No. 88. Hark! the Merry Pealing Bells.

116 = ♩

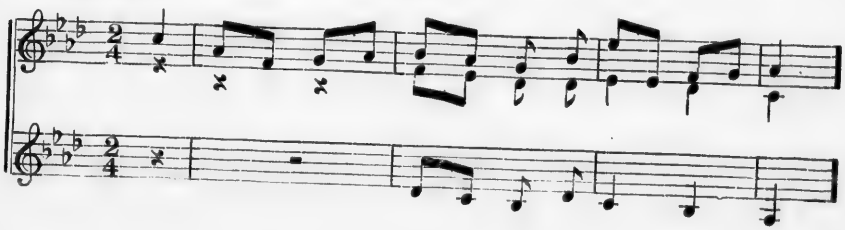
1. Hark! the mer - ry peal - ing bells Steal up - on the ris - ing breeze,
2. Let all hearts with glad - ness bound, Let all hearts be good and true;

Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
"Peace on earth, good - will a - round," Be our mot - to, ev - er new.

Ech - o through the snow - y dells, Ech - o through the leaf - less trees.
"Peace on earth, good - will a - round," Be our mot - to, ev - er new.

By permission of F. Warne & Co. Mrs. Hawtrey.

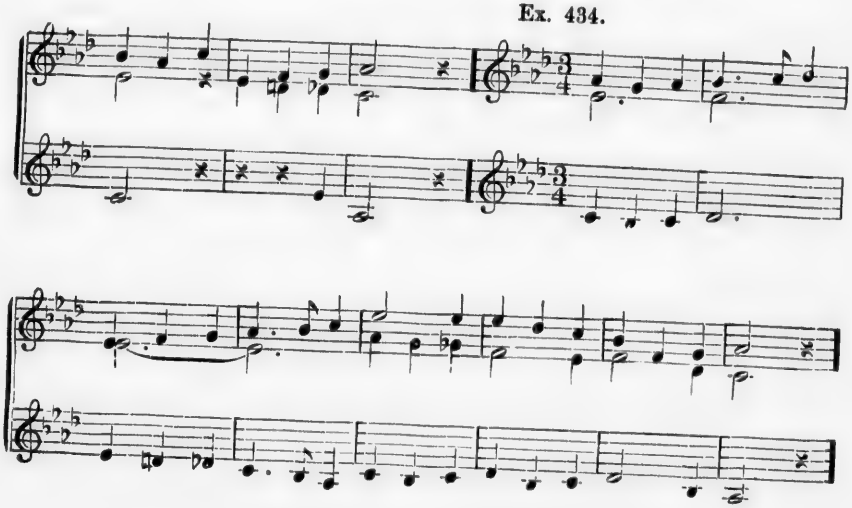
Ex. 431.



Ex. 432.

Ex. 433.

Ex. 434.



No. 89. THE BREEZE.

104 = ♪

1. Where does the breeze come from That lifts your hair, La - den with
2. Up on some moun - tain - top, Fro - zen and drear, It, 'mid a
3. Then flew the pleas - ant wind O - ver the sea, Catch - ing, at
4. Where birds their o - pen nests In or - chards build, Then past the
5. Where does it die at last? No - bod - y knows, Wheth - er in

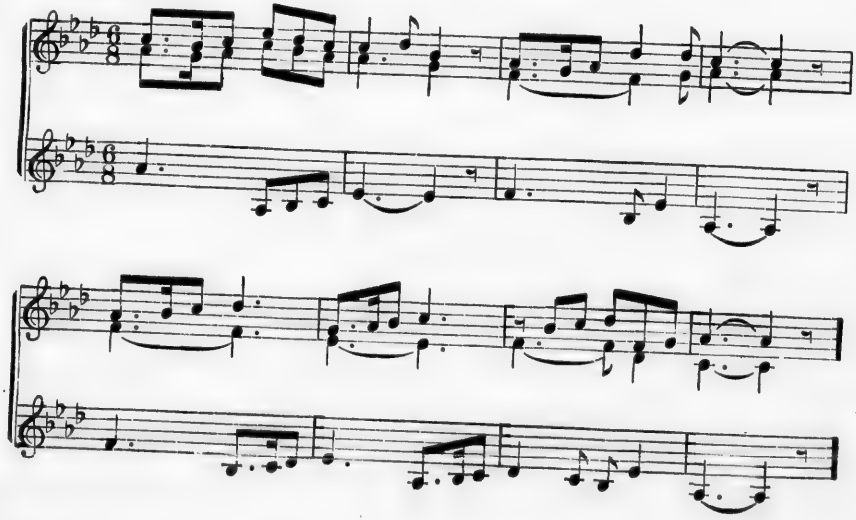
thous - and songs Learned ev - ery-where? E'en while it fans your cheek,
hun - dred snows, Grew keen and clear Sucked in - to i - cy caves,
ev - ery bound, Wild min - strel - sy; O'er beds of gar - den flowers,
old church tower, With swallows filled, Lift - ing the haw - thorn leaf,
des - ert wastes, Or Arc - tic snows. What if it nev - er dies,

Lo! it is past; Where was it born at first, Where dies at last?
Dashed on a rock, It felt the light-ning's spear, The earth-quake's shock.
Faint with per - fume, On through the sol-emn shades Of wood-land gloom.
Start - ling the hare, Sure - ly the light-some breeze Strays every-where.
But flits a - long, Add - ing each new sur-prise Un - to its song?

MRS. ANDERSON.

Ex. 435.

Ex. 436.



No. 90. LITTLE DANDELION.

108 = ♩

1. Lit - tle Dan - de - li - on spent All her days in
2. With her gown thrown o'er her head, Dan - de - li - on
3. When the sun had hid a - way, Dan - de - li - on
4. Dan - de - li - on, one fine day, Threw her yel - low
5. Find - ing she was like to die, Wings she made with

sweet con - tent; If she dressed in yel - low;
went to bed While the sun was shin - ing.
grew more gay; Shook her skirts a - round her,
gown a - way,— Dressed her - self in lac - es;
which to fly Through the drow - sy mead - ow;

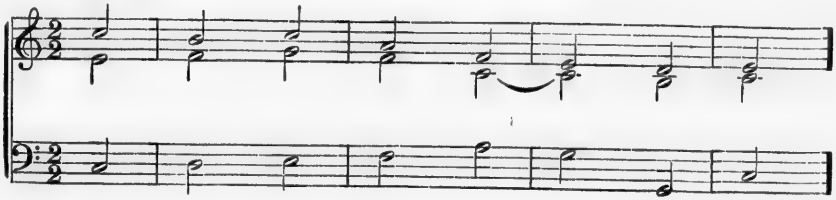
So, too, did the sun on high, And the rov - ing
Then her pet - ti - coat of green With fringed edg - es
Danced a lit - tle with the breeze, Cour-tesied to the
But she found her - self a - lone; Bees and hum-birds
Then the ti - ny ghost-moth cried, "Here comes one to

but - ter - fly, That most jol - ly fel - low.
could be seen, And her gown's green lin - ing.
hon - ey - bees, Glad that they had found her.
would have none Of her airs and grac - es.
be my bride, Dan - de - li - on's shad - ow."

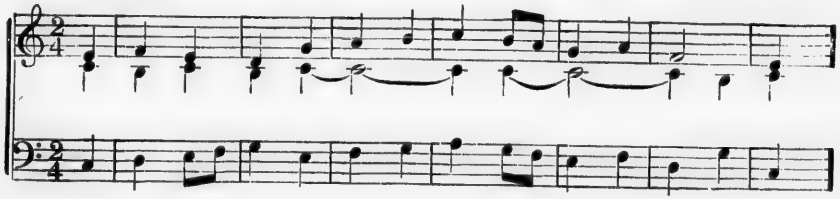
MRS. ANDERSON.

Ex. 437.

Ex. 438.



Ex. 439.



Ex. 440.

No. 91. MORNING HYMN.

72 = ♩

1. Now the shades of night are gone; Now the morn-ing light is come;
2. Fill our souls with heaven-ly light, Ban - ish doubt and clear our sight;
3. Keep our haugh - ty pas - sions bound; Save us from our foes a - round;
4. When our work of life is past, Oh, re - ceive us then at last;

Lord, may we be thine to-day; Drive the shades of sin a - way.
In thy ser - vice, Lord, to-day, May we la - bor, watch and pray.
Go - ing out and com - ing in, Keep us safe from ev - ery sin.
Night and sin will be no more, When we reach the heaven-ly shore.

EPISCOPAL COLL.

Ex. 441.

No. 82. A GOOD DEED.

88 – 8

Wher-e'er you see a lit-tle space, There plant a lit-tle tree; A

good deed should be done when-e'er There's op-por-tu-ni-ty.

GERMAN, TR. BY DULCKEN.

Ex. 442.

Ex. 443.

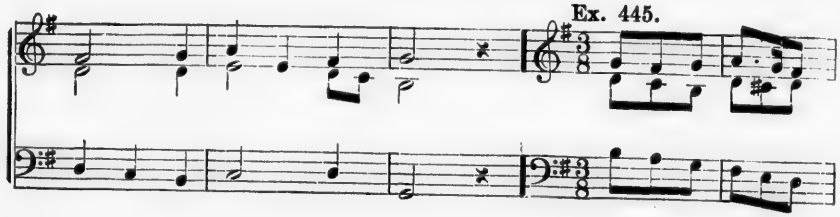
No. 93. GOD SAVE THE QUEEN.

1. God save our gra - cious Queen, Long live our no - ble Queen,
2. O Lord our God a - rise, Scat - ter her en - e - mies,
3. Thy choic - est gifts in store, On her be pleased to pour;

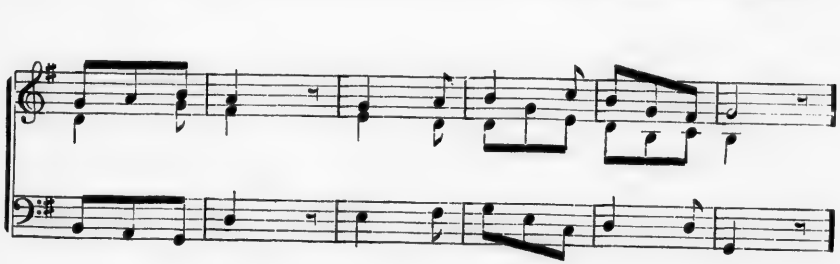
God save the Queen. Send her vic - to - ri - ous, hap - py and
And make them fall. Confound their pol - i - tics, Frustrate their
Long may she reign. May she de - fend our laws, And ev - er

glo - rious, Long to reign o - ver us, God save the Queen.
knav - ish tricks, On Thee our hopes we fix, oh save us all.
give us cause To sing with heart and voice, God save the Queen.

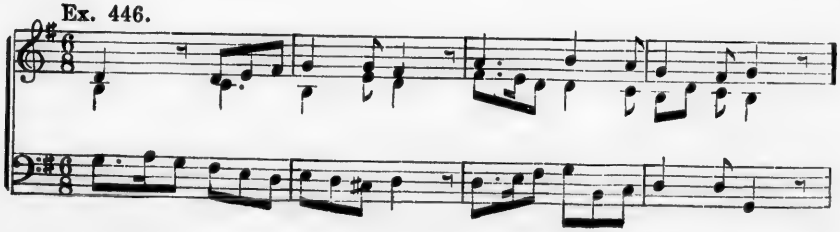
Ex. 444.



Ex. 445.



Ex. 446.



No. 94. THE FOUNTAIN.

120 = ♪

1. In - to the sun - shine, Full of the light, Leap - ing and flash - ing From morn till night! In - to the moonlight, Whit-er than snow,
2. In - to the star - light, Rush - ing in spray; Hap - py at mid - night, Hap - py by day! Ev - er in mo - tion, Blithesome and cheer - y,
3. Glad of all weath - ers, Still seem - ing best, Up - ward or down - ward Mo - tion thy rest. Full of a na - ture Noth-ing can tame;
3. Cease-less as - pir - - ing, Cease-less con - tent, Dark - ness or sun - shine Thy el - e - ment. Glo - ri - ous Fountain! Let my heart be

Wav - ing so flower - like When the winds blow!
Still climb - ing heaven - ward, Nev - er a - wea - ry.
Changed ev - ery mo - - ment, Ev - er the same.
Fresh, changeful, con - stant, Up - ward, like thee.

J. R. LOWELL.

Ex. 447.

No. 95. ROBIN'S COME!

120 = ♩

1. From the elm - tree's top - most bough, Hark! the rob - in's
2. Of the win - ter we are wea - ry, Wea - ry of its
3. Ring it out o'er hill and plain, Through the gar - den's

ear - ly song, Tell - - ing, one and all, that now
frost and snow, Long - ing for the sun - shine cheer - y,
lone - ly bowers, Till the green leaves dance a - gain,

Mer - ry spring-time hastes a - long; Wel-come tid - ings thou dost bring,
And the brook-let's gur - gling flow; Glad - ly then we hear thee sing
Till the air is sweet with flowers; Wake the cow - slip by the rill,

Lit - tle har - bin - ger of spring! Rob - in's come. Rob - in's come.
The re - veil - lé of the spring! Rob - in's come. Rob - in's come.
Wake the yel - low daf - fo - dil. Rob - in's come. Rob - in's come.

W. W. CALDWELL.

No. 96. TRUTH.

108 = ♩

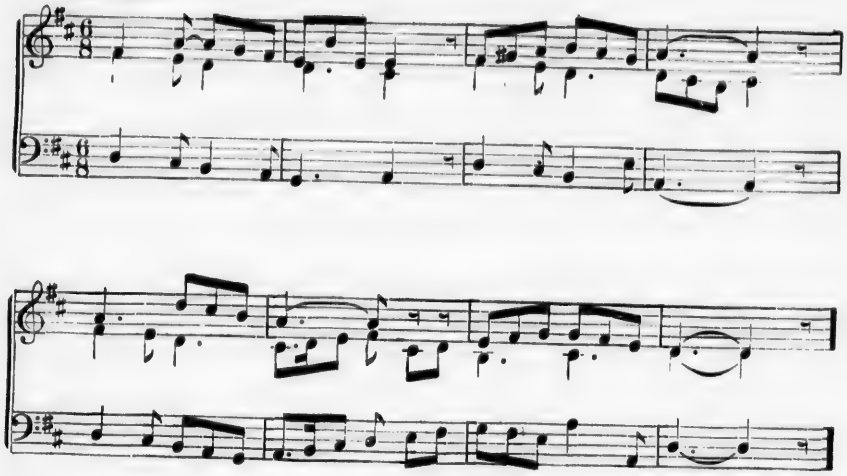
1. Truth is hon - est, truth is sure; Truth is strong and must en - dure;
2. Child, at all times tell the truth, Let no lie de - file thy mouth;

False-hood lasts a sin - gle day, Then it van - ish - es a - way.
Truth is stead-fast, sure and fast, Cer - tain to pre-vail at last.

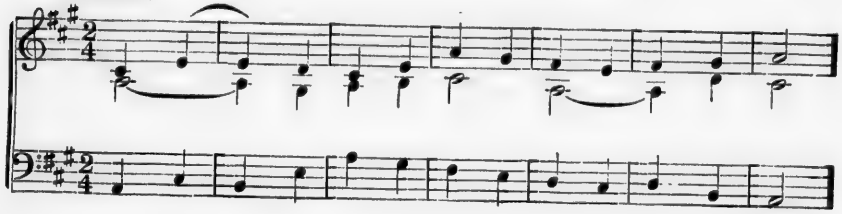
Ex. 448.

Ex. 449.

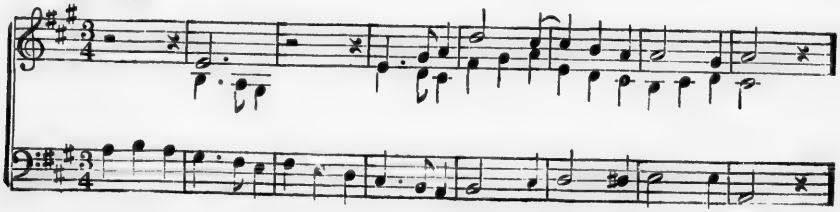
Ex. 450.



Ex. 451.



Ex. 452.



No. 97. As I walked through the Village Street.

104 = ♩

1. As I walked through the vil - lage street, The
2. And ba - by nes - tled in my arms; And
3. And sweet in ev - ery gar - den bed The
4. But not so sweet as by - by's arms, Which
5. Nor half so bright as ba - by's eyes, With

stee - ple bells were ring - ing; The stee - ple bells— the
clear the birds were sing - ing; And clear the birds— and
love - ly flowers were spring - ing. The love - ly flowers— the
round my neck were cling - ing, Which round my neck— which
love and joy so brim - ming, With love and joy— with

stee - ple bells— the stee - ple bells were ring - ing;
clear the birds— and clear the birds were sing - ing;
love - ly flowers— the love - ly flowers were spring - ing.
round my neck— which round my neck were cling - ing.
love and joy— with love and joy so brim - ming.

No. 98. CONTENTMENT.

72=♩

1. See the brook-let flow - ing Thro' the valley free, . . O'er the peb - bles
2. See yon spar - row fly - ing O'er the woodbine leaves, To his warm nest
3. Like the brook - let flow - ing Let thy liv - ing be, . . . On-ward ev - er

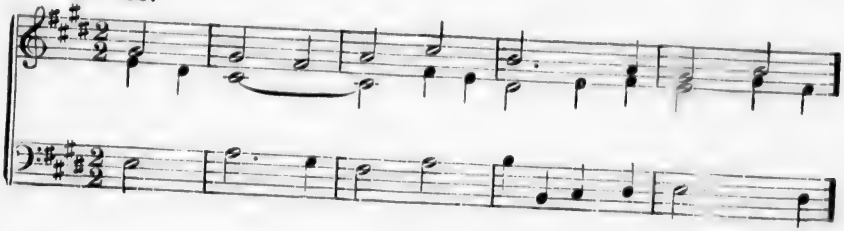
go - - ing Ev - er mer - ri - ly! Now in qui-et roam-ing, Now with earnest
hie - - ing, Un-derneath the eaves! Nought knows he of sor - row, Bus - y all the
go - - ing Mer-ri - ly and free! Be, too, like the spar-row In thy work or

zeal, . . Hard at la - bor foam - - - ing Round the mis - ty wheel!
day, . . Thinks not of the mor - - row, Sure of food al - way.
play, . Nev - er trou - ble bor - - - row, Be con - tent al - way!

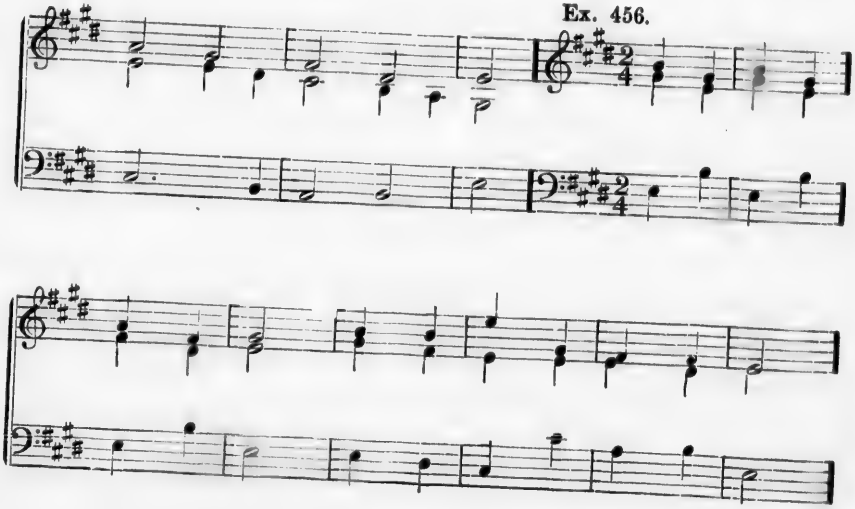
Ex. 453.

Ex. 454.

Ex. 455.



Ex. 456.



No. 99. AUTUMNAL.

116 = ♪

1. Where are the bright-eyed flow - ers, That through the sum- mer hours,
2. Where are the wild-birds sing - ing, Who late a - round us wing -

- ing, Filled all the gar - den bow - ers With per - fume and de-
- ing, Set all the wood - lands ring - ing With mel - o - dy and

- light— With per - fume and de - light? In si - lence
- song— With mel - o - dy and song? In far - off

deep, They soft - ly sleep, 'Neath au-tumn's wan - ing light.
climes, Their mu - sic chimes, The trop - ic groves a - mong.

W. W. CALDWELL.

No 100. The Heavenly Father.

112 = ♪

1. Can you count the stars that bright-ly
   Can you count the clouds so light-ly
2. Do you know how man-y children
   Can you count the lit-tle voic-es,

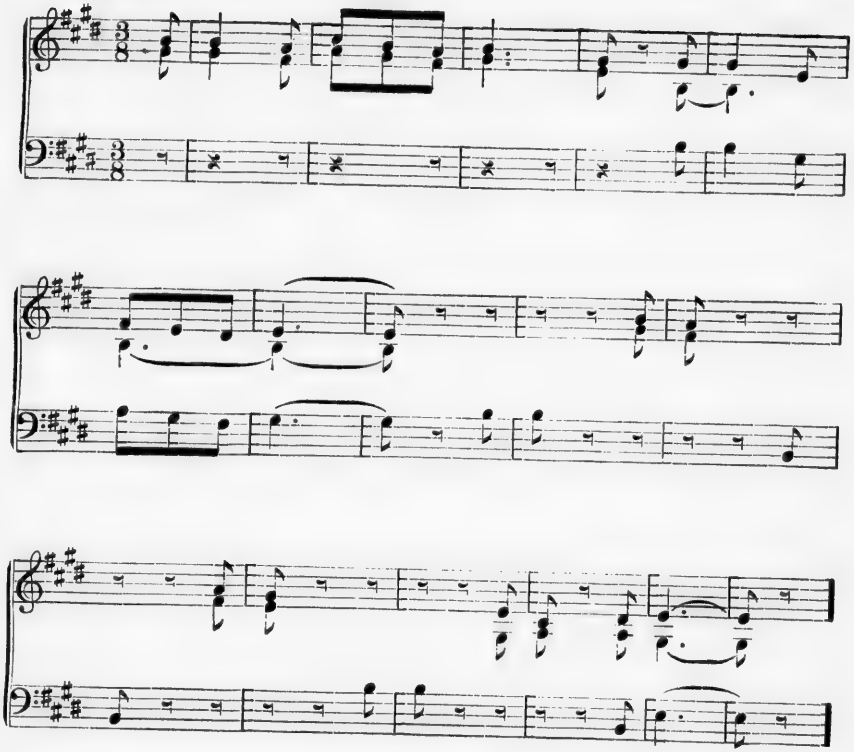
Twin-kle in the mid-night sky?
O'er the mead-ows float-ing by?
Rise each morn-ing, blithe and gay?
Sing-ing sweet-ly day by day?

God the Lord doth mark their number
God hears all the lit-tle voic-es,

With his eyes, that nev-er slum-ber; He hath made them, eve-ry one.
In their in-fant songs re-joic-es; He doth love them, eve-ry one.

German, tr. by Dulcken.

Ex. 457.



Ex. 458.

NO. 101. AN EVENING PRAYER.

84 = ♩

1. Lord, thine eye is clos-ed nev-er: When night casts o'er earth her hood,
2. Grant, O Lord! that we thy sheep, May this night in safe-ty sleep;
3. Or, if thou hast willed that I Must be-fore the morn-ing die,

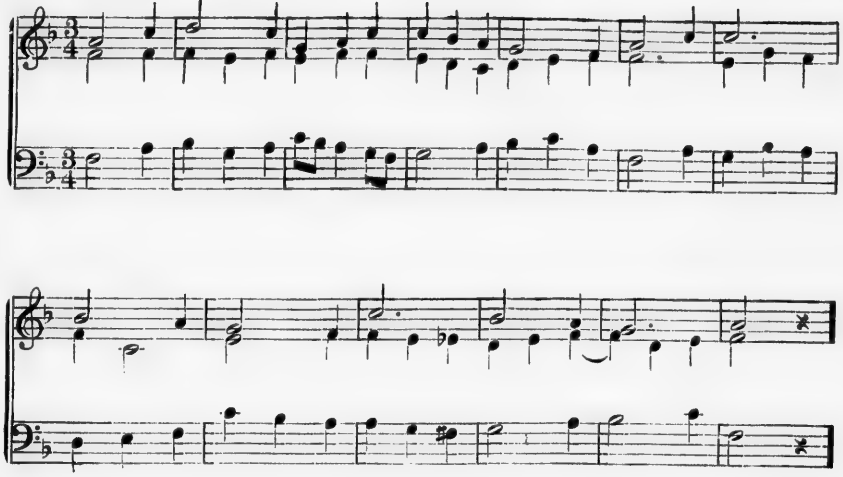
Thou re-main-est wake-ful ev-er, And art like a shep-herd good,
And when we a-gain a-wake, Give us strength our cross to take;
In-to thy hands to the end Soul and bod-y I com-mend,

Who, through every darksome hour, Tends his flock with watchful power.
And to or-der all our ways To thine hon-or and thy praise.
In-to thy hands to the end Soul and bod-y I commend. A-MEN.

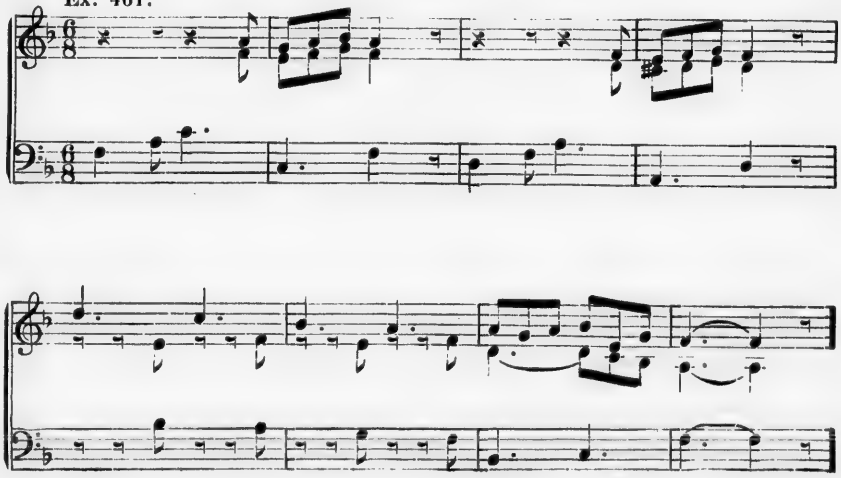
GERMAN.

Ex. 459.

Ex. 460.



Ex. 461.



No. 102. HE PRAYETH BEST.

88 = ♩

He pray - eth best, who lov - eth best All things both great and

small; For the dear God who lov - eth us, He

made and lov - eth all— He made and lov - eth all.

COLERIDGE.

Ex. 462.

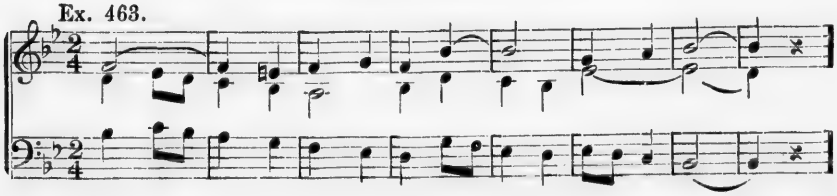
No. 103. SONG AFTER LABOR.

100 = ♩

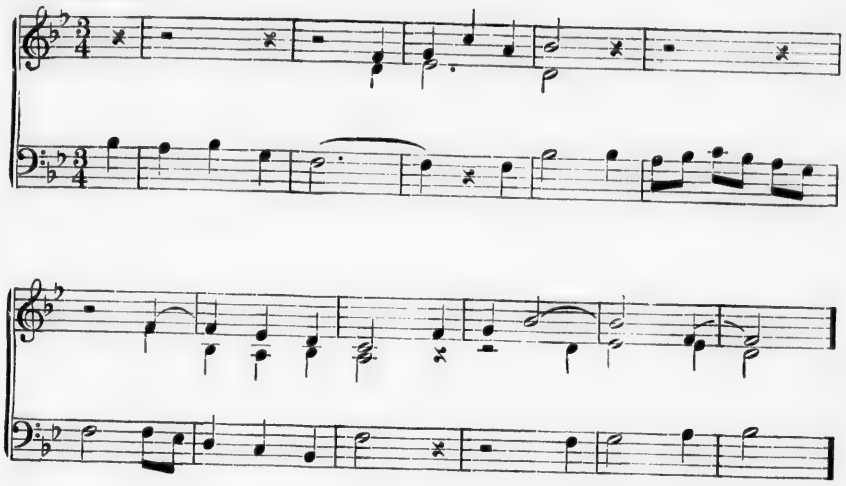
1. La - bor's strong and mer - - ry chil - dren, Com - rades of the ris - - ing sun, . . . Let us sing some songs to - geth - er, Now our toil, our toil is done.
2. No des - pond - ing, no re - pin - ing! Leis - ure must by toil be bought; . . Nev - er yet was good ac - com - plished, With - out hand, without hand and thought.
3. E - ven God's all ho - - ly la - bor Framed the air, the stars, the sun; . . . Built our earth on deep foun - da - tions; And— the world, the world was won!

BARRY CORNWALL.

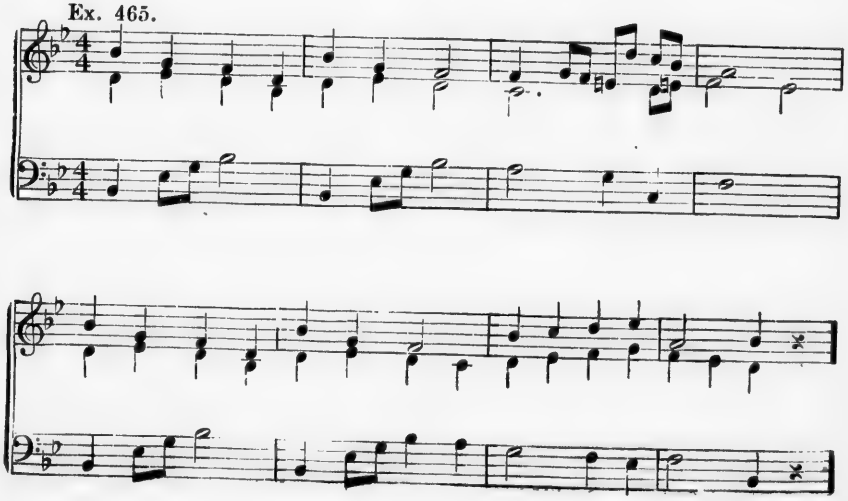
Ex. 463.



Ex. 464.



Ex. 465.



No. 104. NEVER GIVE UP!

104 = ♩

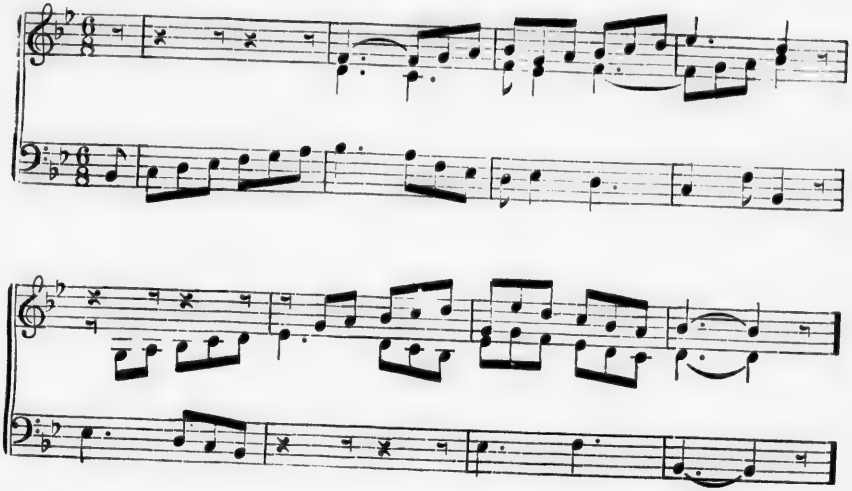
Nev - er give up! for the wis - est is bold - est, Know-ing that

Prov - i - dence min - gles the cup; And of all max - ims, the

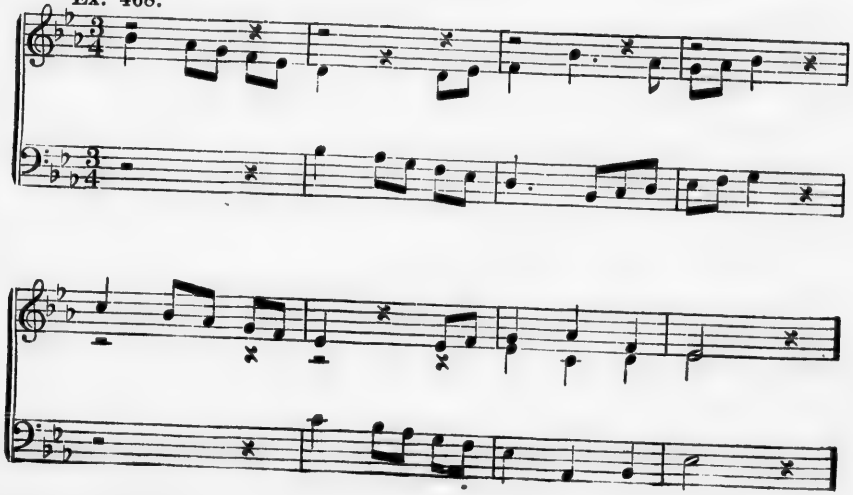
best, as the *old - est,* Is the true watchword of—NEV-ER GIVE UP!

Ex. 466.

Ex. 467.



Ex. 468.



No. 105. The Immensity of God.

88 = ♩

1. Who can, on the sea - shore, Count the grains of
2. Or the leaves in Au - tumn, Whirl-ing o'er the
3. Who can meas-ure o - - cean, Where it deep - est
4. Or the rays the sun . . darts, Where it bright-est
5. God is the un - num . ber'd, Who no bound can
6. Suns and stars, be - fore Him, Are as flakes of

sand? . . land? . . flows? . . glows? . know; . . snow. . .

Or the win - ter snow - flakes,
Who, than swift-est light - ning,
God is called the Bound - less,

Driv - ing fierce and free? . . Or the drops of
Fast - er yet can flee? . . Name that won-drous
Fath - om - less is He; . . . Swift - er than the

wa - - ter, In the brin - y sea? . .
Be - - ing, Great - er none than He! . . .
light - ning, Deep - er than the sea . . .

German, tr. by Dulcken.

No. 106. MERRY ARE THE BELLS.

88 = ♩

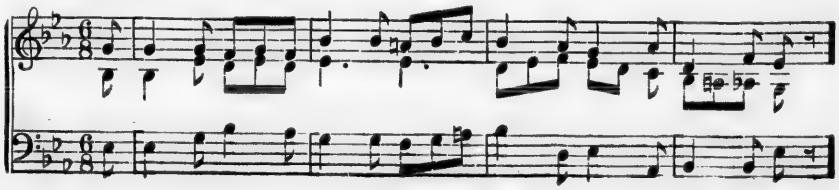
1. Mer-ry are the bells, and mer-ry would they ring, Mer-ry was my-
2. Mer-ry have we met, and mer-ry have we been, Mer-ry let us

self, and mer-ry could I sing; With a mer-ry sing-song,
part, and mer-ry meet a-gain; With our mer-ry sing-song,

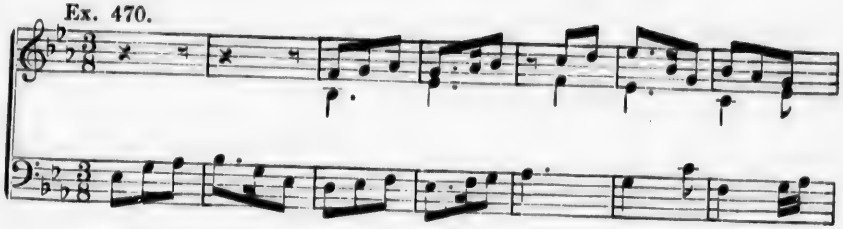
hap-py, gay and free, And a mer-ry ding-dong, hap-py let us be.
hap-py, gay and free, And a mer-ry ding-dong, hap-py let us be.

MOTHER GOOSE.

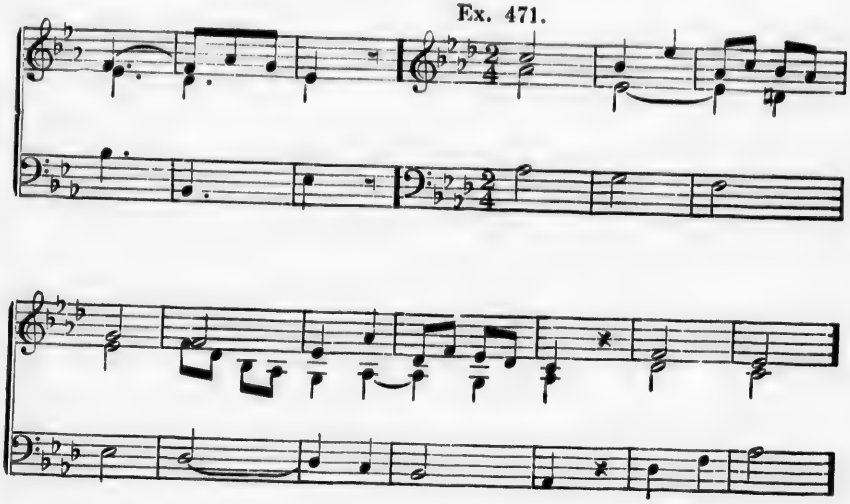
Ex. 469.



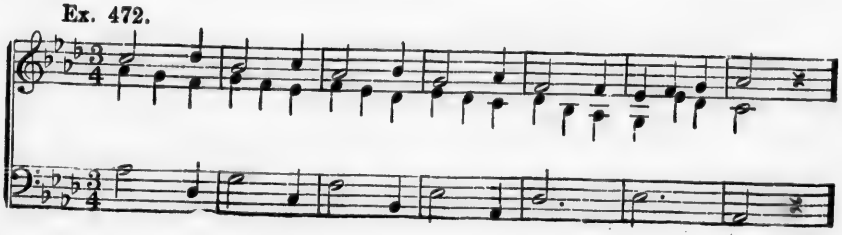
Ex. 470.



Ex. 471.



Ex. 472.



No. 107. Flower Dances.

76 = ♩.

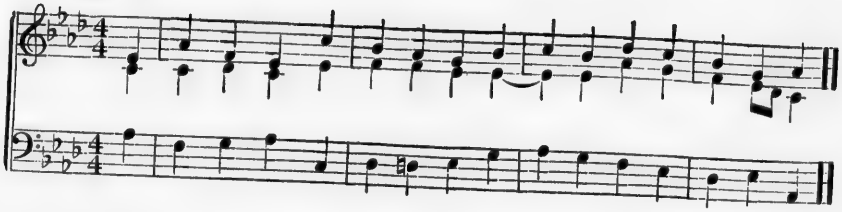
1. In May the val - ley li - lies ring, Their bells chime clear and sweet;
2. The blos-soms, gold and blue and white, Come quick - ly, one and all;
3. Then in a trice the li - lies play, While all to dance be- gin;
4. Then sad - ly vexed is Mas-ter Frost, Down to the vale comes he;
5. Yet Frost has scarce-ly left the vale, When li - lies far and near
6. I'll stay no long - er in the house, The li - lies call me, too.

They cry, "Come forth, ye flowerets all, And dance with twinkling feet,
The speedwell, the for - get - me - not, The vio - lets hear the call,
The moon looks on with friend - ly smile, And takes great joy there- in,
Li - lies play danc - ing tunes no more, The pret - ty blos-soms flee,
Call quick - ly to the Spring-tide feast; Their bells ring doubly clear,
Sweet flowerets, danc - ing out - of-doors, I come to dance with you,

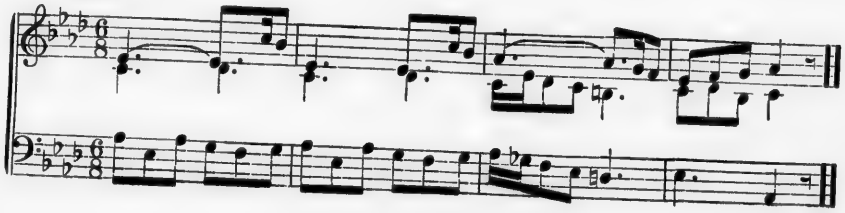
And dance with twinkling feet."
The vio - lets hear the call.
And takes great joy there- in.
The pret - ty blos-soms flee.
Their bells ring doub - ly clear.
I come to dance with you.

German, tr. by Mrs. Anderson.

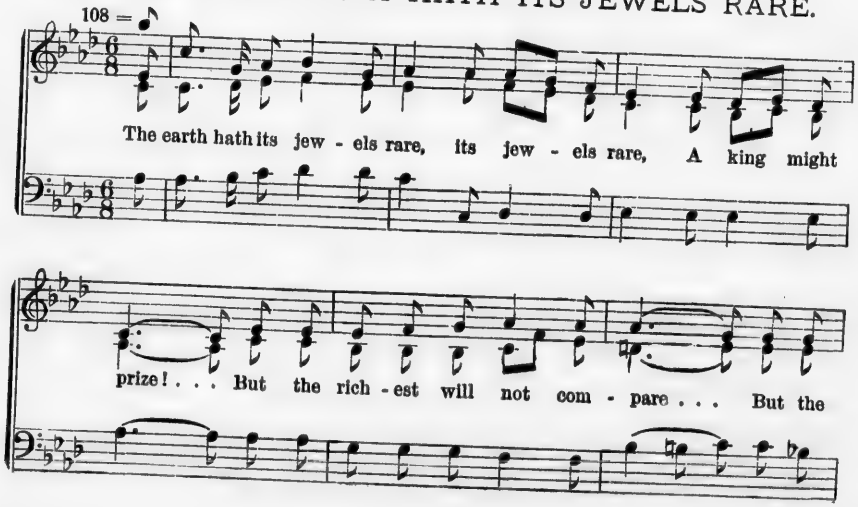
Ex. 473.



Ex. 474.



NO. 108. THE EARTH HATH ITS JEWELS RARE.



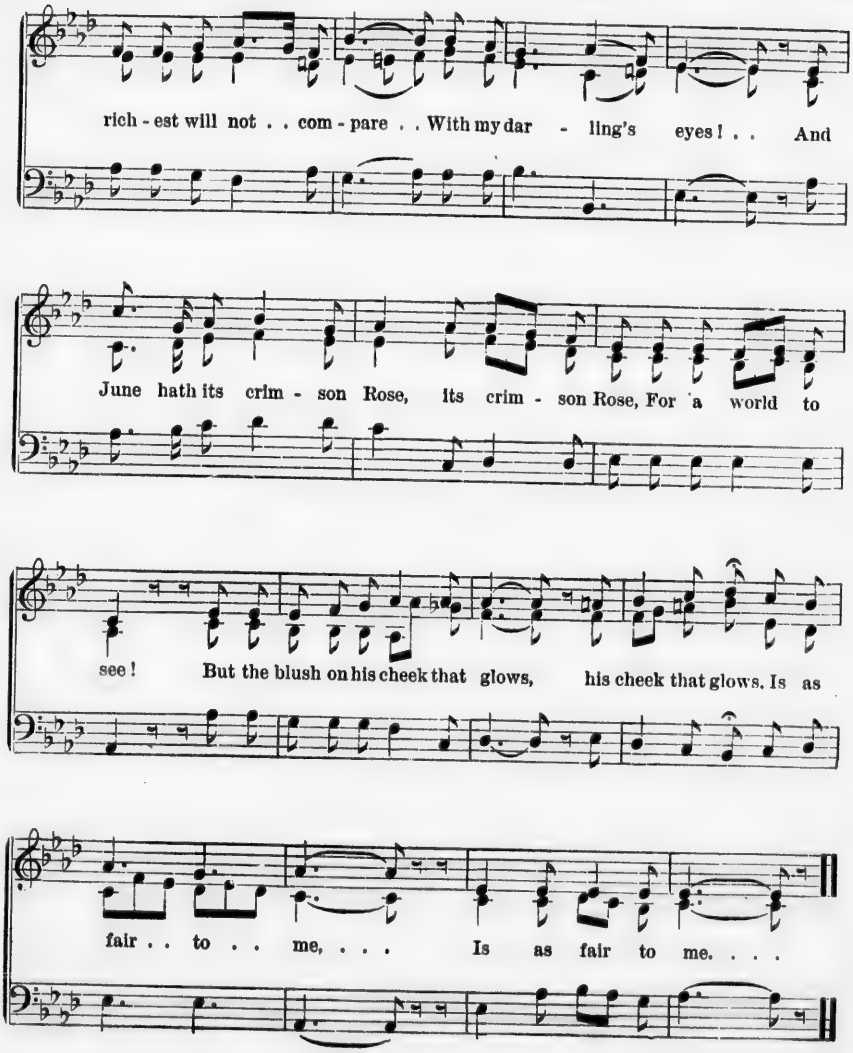
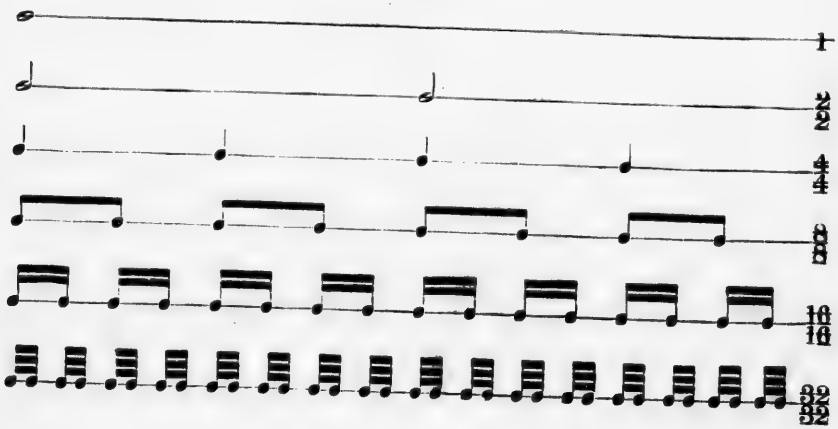

rich - est will not . . com - pare . . With my dar - ling's eyes! . . And
June hath its crim - son Rose, its crim - son Rose, For a world to
see! But the blush on his cheek that glows, his cheek that glows. Is as
fair . . to . . me, . . . Is as fair to me. . . .

TABLE OF CHARACTERS AND DICTIONARY OF MUSICAL TERMS.

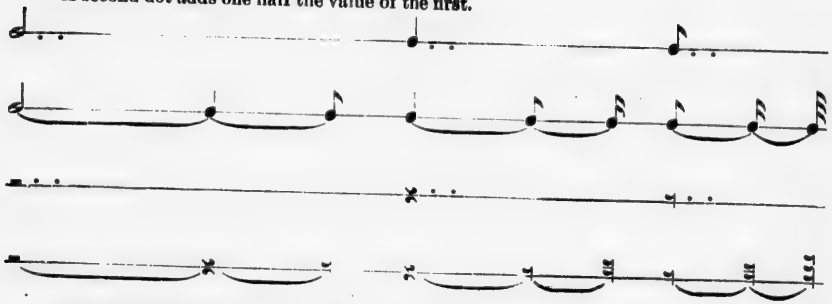
NOTES.



RESTS.

A dot adds one half to the value of the note or rest.

A second dot adds one half the value of the first.



A ♯ (sharp) raises the note a semitone.

A × (double sharp) raises a sharped note a semitone.

A ♭ (flat) lowers the note a semitone.

A ♭♭ (double flat) lowers a flatted note a semitone.

A ♮ (natural) restores a ♯, ×, ♭, or ♭♭.

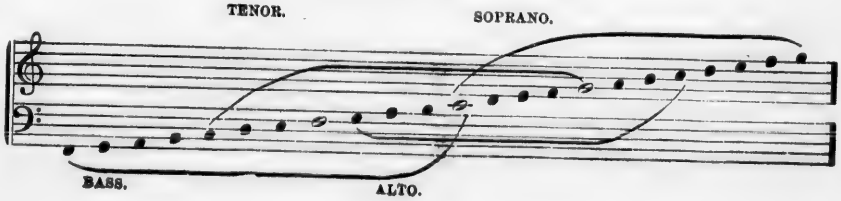
To remove the second ♯, as in ×, write ♮♯.

To remove the second ♭, as in ♭♭, write ♮♭.

CLEFS.

The clef represents the pitch of a single note.

COMPASS OF THE PARTS.



ITALIAN WORDS AND PHRASES.

MOVEMENT.

Grave, grave.
Adagio, slowly.
Lento, slow.
Largo, broad.
Larghetto, broadly, but not so slow as Largo.
Moderato, moderately.
Andantino, going, but slower than Andante.
Andante, going.
Allegretto, rather lively but not so fast as Allegro.
Allegro, quick, merry.
Presto, quick.
Prestissimo, very quick.

Accelerando, accelerating.

Rallentando, slackening.
Stringendo, pressing forward.
Ritardando, retarding.
Ritenuto, holding back.
Morendo, dying away.
Perdendosi, losing itself.
Calando, diminishing and retarding.
Smorzando, extinguishing.
A tempo, again in time.
Piu mosso, / Piu moto, } quicker.
Alla breve, by the breve, or giving each half note a single beat.
Tempo ordinario, in ordinary time.
Stretto, shortened; in a quick, concise manner.

FORCE.

Pianissimo, (*pp*) very soft.
Piano, (*p*) soft.
Mezzo forte, (*mf*) rather loud.
Forte, (*f*) loud.
Fortissimo, (*ff*) very loud.
Crescendo, (*cresc.* or <) growing louder.

Decrescendo, (*dec.* or >) growing softer.
Diminuendo, (*dim.* or >) growing softer.
Forte piano, (*fp.*) loud and immediately afterwards soft.
Rinforzando, (*rinforz* or *rf*) forcing.
Dolce, soft.

MANNER.

Agitato, agitated.
Animato, animated.
A poco a poco, gradually.
Assai, very.
Ben, well.
Brillante, brilliant.
Cantabile, in a singing manner.
Con, with.
Con brio, with life.
" anima, with feeling.
" espressione, with expression.
" fuoco, with fire.
" moto, with motion.
Espressivo, expressive.
Giusto, exact.
Grazioso, graceful.
Legato, connected.
Leggiero, lightly.
Ma, but.
Ma non troppo, not too much.
Maestoso, majestic.
Marcato, marked.
Meno, less.
Mezzo, half.
Molto, very, much.
Non, not.
Piu, more.
Poco, little.
Quasi, as if, almost.
Segue, it follows.
Sempre, always.
Sostenuto, sustained.
Staccato, detached.
Tenuto, held.
Vivace, lively.

INDEX.

			No
A Dream of Summer			
A few stray Sunbeams		Mary N. Prescott	75
A good Deed		Eliza Sproat Turner	81
A hungry Spider		Ger., tr. by Dulcken	92
A little Word		Aunt Effie's Rhymes	80
All Things beautiful		Colesworthy	65
An Evening Prayer		Keble	61
As I walked through the Village Street		German	101
As I walked through the Village Street	One Voice	"Under the Window."	16
	Three Voices	"Under the Window."	37
Autumn			13
Autumnal		W. W. Caldwell	39
Blow, Wind, blow			
Blue-bird on yon leafless Tree		Mother Goose	31
Bo-peep			50
Brother Robin		Mrs. Anderson	51
Brother Robin	One Voice	Mrs. Anderson	7
	Three Voices	Mrs. Anderson	62
Carol			
Come, lovely May			76
Contentment			32
Contentment	One Voice		15
	Three Voices		98
Don't kill the Birds			
Dream kisses		Colesworthy	77
Evening Music		Mrs. Anderson	44
Fairies		Mrs. Anderson	42
Fancies		Ill. Book of Poetry	41
Field Flowers		W. W. Caldwell	49
Flower Dances			21
Flower Dances	One Voice	Ger., tr. by Mrs. Anderson	35
	Three Voices	Ger., tr. by Mrs. Anderson	107
God is good			
God save the Queen		Coates' Coll.	85
Go forward			93
		Colesworthy	3

			No.
Hark! hark! the Lark		Shakspeare	84
Hark! the merry pealing Bells		Mrs. Hawtrey	88
He prayeth best		Coleridge	102
If but a Bird were I			22
If I were a Sunbeam		Lucy Larcom	17
It is the Looks and Tones of Love			71
It snows!		Hannah F. Gould	28
Joy everywhere	One Voice	Ger., tr. by Dulcken	11
Joy everywhere	Three Voices	Ger., tr. by Dulcken	60
Lightly tread			78
Little Dandelion		Mrs. Anderson	90
Little Star		Elliott's Coll.	6
Live for Something			70
May Song			48
Merry are the Bells	One Voice	Mother Goose	29
Merry are the Bells	Three Voices	Mother Goose	106
Morning Hymn	One Voice	Episcopal Coll.	1
Morning Hymn	Three Voices	Episcopal Coll.	91
Nature's Voice			86
Never give up			104
No Flower that blows			8
Once I saw a little Bird		Mother Goose	27
Onward float			45
Persevere	One Voice	Ger., tr. by Dulcken	26
Persevere	Three Voices	Ger., tr. by Dulcken	82
Quietly, quietly		Letters Everywhere	87
Robin's come		W. W. Caldwell	95
School is over!			47
Sing, Maiden, sing!		Barry Cornwall	62
Sleep, Baby, sleep!		Ger., tr. by Eliz'th Prentiss	38
Snow		Ralph Hoyt	74
Snow Birds		Mrs. Anderson	83
Song after Labor		Barry Cornwall	103
Song of the Summer Winds		George Darley	40
Spring			43

			No.
Spring Cuckoo			
Spring's Delights		Bowles	33
Spring Voices			53
Summer Woods		Coates' Coll.	4
			56
The Birds are flown away			
The Bird's Song		Mrs. Follen	79
The Blue-bird		Henry Gillman	63
The Breeze	One Voice	Emily Huntington Miller	18
The Breeze	Three Voices	Mrs. Anderson	14
The Cricket		Mrs. Anderson	89
The Daisy		Cowper	39
The Earth has its Jewels rare		Montgomery	72
The Flower of Wunderhold			108
The Fountain			52
The four Seasons		J. R. Lowell	94
The heavenly Father	One Voice	Ger., tr. by Dulcken	46
The heavenly Father	Three Voices	Ger., tr. by Dulcken	19
The Honey-bee	One Voice	Ger., tr. by Dulcken	100
The Honey-bee	Three Voices	Coates' Coll.	25
The Immensity of God		Coates' Coll.	68
The Lark loves Song		Ger., tr. by Dulcken	105
The leafy Boughs are nodding			30
The little Moon		Mrs. Anderson	37
The Moon and one Star		Little Folk Songs	5
The new Moon		Mrs. Anderson	66
The Night		Mrs. Follen	10
The Piper		Barry Cornwall	64
There was a Piper		William Blake	9
The Violet		Mother Goose	2
The Violet		Jane Taylor	24
Tom he was a Piper's Son		Barry Cornwall	36
Truth	One Voice	Mother Goose	34
Truth	Three Voices	Coates' Coll.	12
		Coates' Coll.	96
Up, up, let us greet		Godfrey of Nifen	54
Up the airy Mountain		Allingham	73
What so sweet		Mary N. Prescott	67
When the merry Lark doth gild	One Voice	Barry Cornwall	20
When the merry Lark doth gild	Two Voices	Barry Cornwall	59
Winter			55
Winter Song		Hölty, tr. by Brooks	58
Wishing	One Voice	Allingham	25
Wishing	Two Voices	Allingham	57

	No.
Bowles	33
	53
' Coll.	4
	56
Follen	79
illman	63
Miller	18
lerson	14
lerson	89
owper	39
omery	72
.	108
.	52
owell	94
lcken	46
lcken	19
lcken	100
Coll.	25
Coll.	68
lcken	105
.	30
erson	37
Songs	5
erson	66
ollen	10
nwall	64
Blake	9
loose	2
aylor	24
wall	36
oose	34
Coll.	12
Coll.	96
ifen	54
ham	73
cott	67
vall	20
vall	59
.	55
oks	58
nam	25
nam	57

TORONTO:
THE CANADA PUBLISHING COMPANY
(LIMITED).